DOCTOR WHO MONTHLY

July No 78

60p



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PATRICK TROUGHTON

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ROGER DELGADO
THE MASTER THAT WAS

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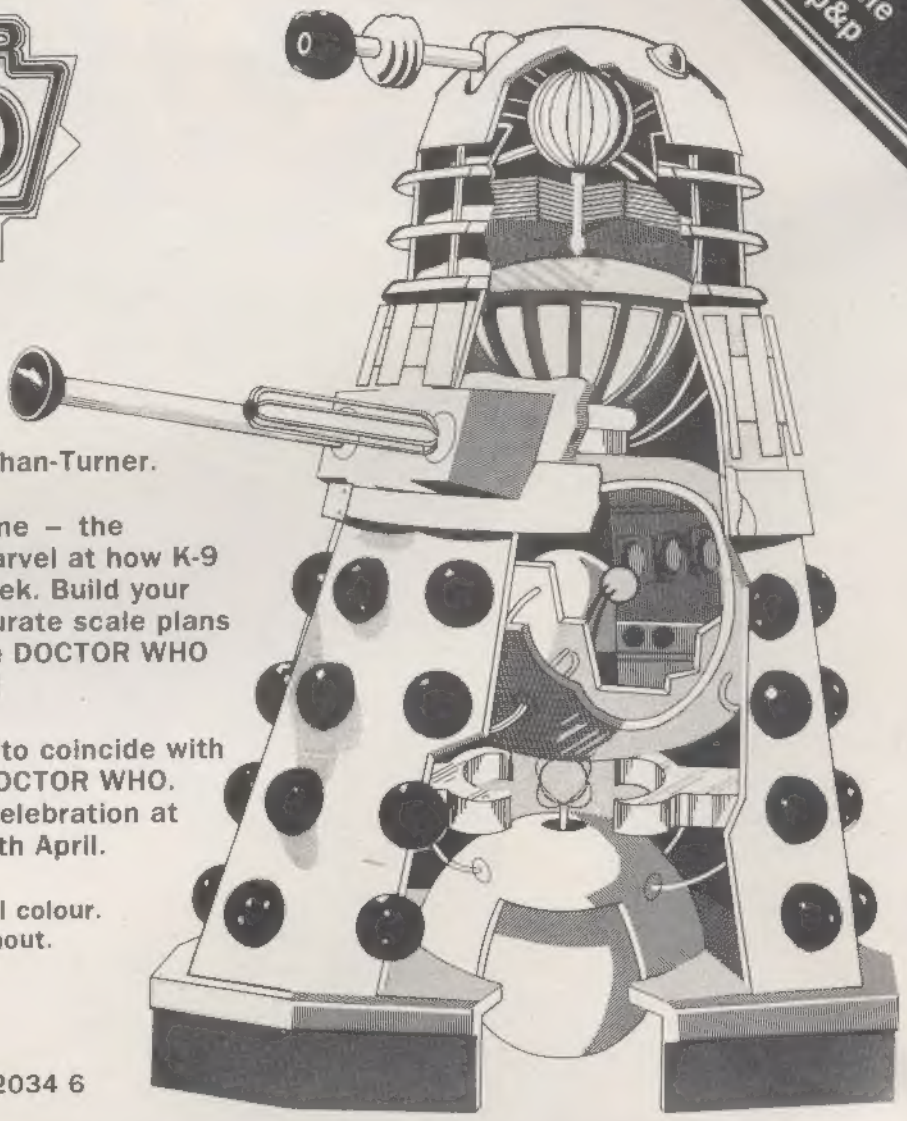
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Introduction by John Nathan-Turner.



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ISBN 0 7278 2034 6

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July 1983 issue
Number 78

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Top right: ***The Master gloats over the imprisoned Jo Grant (Katy Manning).*** **Centre right:** ***Patrick Troughton as the second Doctor.*** **Below right:** ***A portrait of Roger Delgado as The Master.***

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DOCTOR WHO

DOCTOR WHO LETTERS 4
Our readers write on a bewildering variety of topics, most of them to do with ***Doctor Who!***

GALLIFREY GUARDIAN 6
News and views from the Lord President of time and space.







FOUR-DIMENSIONAL VISTAS 7
The Doctor leaves the idyllic tropical island behind as he sets off on a new adventure with a new companion.

DOCTOR WHO ARCHIVES 11
This month we look back to an adventure of the second Doctor (played by Patrick Troughton) The Underwater Menace.

DOCTOR WHO INTERVIEW 16
At last! ***Doctor Who Monthly*** *presents an interview with the most elusive of actors, Patrick Troughton.*

MATRIX DATA BANK 25
Another collection of ***Doctor Who*** *information and trivia for your entertainment and enlightment.*

REQUIEM FOR THE MASTER 28
On the tenth anniversary of the death of Roger Delgado, ***Doctor Who Monthly*** *looks back over the career of the first actor to play The Master.*

TARDIS LOG 39
We continue our chronicles of the journeys of the TARDIS.



DOCTOR WHO LETTERS

CRITICAL SITUATION

Hello Again! And Issue 76, too. Well, it's not great, is it? The *Letters Page* is extremely interesting, and I agree fully with Chris Howarth. Plus the comment, if it doesn't really matter whether the Hartnell/Troughton change was re-generation or juvination, why bring up the entire *Mawdryn* subject in the first place? Besides, surely rejuvenation wouldn't change his character at all, or at least very little. As Hartnell mellowed as time went on, a rejuvenated Doctor would kick Ben and Polly out into the freezing depths of the South Pole.

The *Gallifrey Guardian* in this issue was rather boring with the following things which shouldn't have been there; Charley award Scrap it altogether, soon. Please!), Join the Club, A Message from Tegan, P.S. Logopolis, Season Poll (which shouldn't be in his issue at all and I feel strongly that you shouldn't open it up until the review of at least the second-last story, not after two nauseatingly sycophantic reviews of what are among the two worst stories I've seen for a long time). However, this would have left you with a column of writing and a grotty little photo, so I can see your urge to find suitable padding.



Lunar Lagoon was a great improvement over the rather dull-towards-the-end *Stockbridge Horror* and the drawing has improved. It is still nowhere near Dave Gibbon's quality, but let's hope things go on getting better. However, it is rather slow-moving and also nowhere in the actual strip does it mention 1983. The Doctor should not be so surprised at the TARDIS being 40 years out in its measuring of time, in fact that's better than usual.

Archives is still good, *Profile* was interesting, but the *Snakedance* review! This could be kindly described as drivel. The opening sentence could be altered to read, "With the possible exception of everything but *Arc, Time-flight, Meglos* and *The Leisure Hive* . . ." as I think several thousand fans would agree. What a boring plot, too! and that's only the review, the story was twice as bad. The best bit was the concept of the *Mara* being used as a tourist attraction, but the general result was a bland and pointless script with mediocre production values and acting all the way round. But *Kinda* certainly does gain more respect in the wake of *Snakedance*. I can see hidden virtues and qualities in it now. E.g., not being *Snakedance*. This makes it sould as if *Snakedance* was the worst *Doctor Who* series I've seen for five years (I missed *Destiny of the Daleks*): That award is shared between *Time-flight* and *Arc of Infinity*. Of all the pointless boring rubbish I have ever seen waffled onto us in *Doctor Who, Arc* comes close to the bottom, but at least it had better production values than *Time-Flight*. Let me tell you a story; The Doctor is summoned back to Gallifrey, where due to the President, he is sentenced to death. The real enemy, however, is a renegade Time-Lord. At the beginning of episode three the Doctor enters the matrix where he is met by a renegade time-lord. He escapes but the time-lord traitor is killed. Finally the other Renegade tried to destroy Gallifrey but is prevented, and possibly killed. Recognise the Deadly Assassin? or Arc of infinity?

The interview with Mark Strickson was interesting as far as it went, but it only went half a page. Surely you had more to say to him than that?

Now--*The Phoenix Rises*--very well done and highly plausible except for the writer. If you'd said Anthony Coburn or Sydney Newman it would have been more believable. But what a great story it would have been if it were true! I enjoyed reading this very much and so thanks all round.

Special Report--interesting and it was a pity those two columns were swopped round. *Matrix Data Bank* was highly interesting, but what was the discrepancy in *Mawdryn Undead*? You should have dealt with it at the start as you obviously had a lapse of memory while writing it. The discrepancy was obviously the mentioning of the dates which was a pity as for me this spoilt an otherwise near-perfect story, a vast improvement on the absyman *Time-Flight*. There used to be a tradition in *Doctor Who* that the exact date of UNIT stories was never mentioned and as *Web of Fear* took place in 1975 it is only logical to spread *Spearhead to Robot* over the years '77-'85. A shame, as I say; This could so easily have been avoided.

Just brief notes on the other three series; *Terminus*, rather improbable but well acted (Bye bye Nyssa) and with a (too?) cunning little twist about the Garm. *Enlightenment*, a queer beastie; one of the most original *Doctor Who* stories I've ever seen, but it didn't quite come off. One slight implausibility was the Doctor being able to pick up every tiny fragment of focus, but very good music and believable sets. *The King's Demons* very entertaining and perfect within its limitations but those limitations make it almost but not quite as good as *Mawdryn Undead*. Very well paced, however, and a delight to watch. Terence Dudley is great at characterization and the exchanges in the TARDIS at the end were sheer joy.

Another main subject was the Convention at Longleat, and I would like to give a little report of how we without press cards got on. It was packed to overflowing, and queues sprang up everywhere. If someone had been leaning against a wall taking a rest a queue would have formed behind him--I know because this actually happened to me. And yet I didn't mind the queuing as the people I ended up behind were always willing to start a discussion on the latest season and so on, so queuing was in a way highly enjoyable. The Merchandise tent was packed, but had the most *Doctor Who* items I've ever seen, and that's saying something. This part was very well run with helpful salespeople. The sets, costumes, makeup and visual effects were interesting but it would have been better to have talks going on at the same time in them. The Radiophonic Workshop was one display I never tired of. The Forum was fun and listening to the mainly silly questions was great relaxation. Altogether very enjoyable but if a little disorganised.

William Whyte,
Finaghy,
Belfast.

READER SUPPORT

I would like to congratulate readers Catriona Jones and Fiona Harvie for their sensible letter in **Doctor Who Monthly 75.** The honest comments made a welcome change from the supposedly witty and often rude criticisms expounded by the likes of Chris Drake (who can forget his mammoth letter in issue 69?), the "dedicated fan" from issue 73 and, of course, Graeme Bassett.

Obviously, every one has the right to his/her opinion but the views of such people seem so extreme that it is difficult to see why they watch Doctor Who at all.

However, I enjoy **Doctor Who Monthly** very much, especially the *Archives*. Pity the *Episode Guide* has finished. Keep up the good work.

Paul Salman,
Sidcup,
Kent.

Well done, Paul. You too have noticed that hyperbole is fast becoming a national sport. You can be sure that when someone says "It's garbage!" what they mean is that they didn't like it very much. When some one says "It's brilliant!" what they mean is that they quite enjoyed it. Wouldn't it be nice if people said what they mean? (Having said that, we'll probably be accused of being hyperbole merchants ourselves!)



A SATISFIED CUSTOMER

First of all, congratulations on an excellent magazine. Although I have been a *Doctor Who* fan for quite a while, I've only been buying the magazine since issue 67.

The strip stories are superb although *The Stockbridge Horror* could have been better, but *Lunar Lagoon* looks very promising. *Doctor Who?* by Tim Quinn and Dicky Howett never fails to amuse me . . . keep it in the magazine.

I like the way *Gallifrey Guardian* informs us when the Target novels are going to be released, this way I never fail to buy them. The *Archives* are very interesting but how about more Tom Baker: for example, *The Sun Makers, The Invasion of Time, The Deadly Assassin.* The features are good. I really enjoyed the one on the Doctor's companions. The *Matrix Data Bank* always interests me but I really can't help feeling that no one is ever going to *Beat the Panatropic Net.* The pin-ups are good, but how about posters of previous Doctors or companions?

I'm really looking forward to the Anniversary programme on television--keep us informed on this.

Steven Harling,
London, SE18

Thanks for all your comments and suggestions, Steven. And you're right, it is about time we featured a Tom Baker adventure in the Archives section . . .

THE CELEBRATION

I feel I must congratulate everyone concerned with "The Doctor Who Celebration--20 Years of a Time Lord." I really enjoyed it. The talk on The Baker Years was both amusing and interesting and the exhibitions were well put together, especially the studio sets and the makeup and the talk on Radiophonics by Dick Mills, Peter Howell and Malcolm Clark. I was glad that the Programme Viewing consisted of two U.N.I.T. stories, but I didn't feel that *The Visitation* was indicative of the Peter Davison stories. Personally I would have chosen either *Kinda* or *Mawdryn Undead.* The Merchandise Tent was well-organised and had every book I hadn't got (which doesn't number very many) but the comics were expensive.

I enjoyed **Doctor Who Monthly 76** but wasn't too keen on the new comic strip *Lunar Lagoon.* Why the price rise to 60 pence?

Michael Sutton,
Harrogate,
North Yorkshire.

All too often, Michael, the editorial staff have no control over such things as the cover price. Prices for everything are going up all the time. Sometimes it's printers who want more money, sometimes it's film-makers, in fact, all aspects of magazine publishing just get more expensive. We hold off raising the price as long as we can, but sometimes it's unavoidable. It really is as simple as that.

OVERSEAS MAIL

To your readers in England, this letter may seem a bit belated. However, one must remember that only recently have we in America seen Peter Davison's first season.

Everyone I've talked to in the fan club I belong to (Companions of Doctor Who) seems to have accepted Davison. The new incarnation has also seemed to have inspired people to look into the other incarnations. It seems as though the "Tom Baker *is* the Doctor" fans are no longer in a majority here.

I would like to share my views on Davison's first season with you. All in all, I think it was an excellent season and everyone involved should be congratulated, especially Eric Saward.

Castrovalva was a great story, but not good enough for a first story. It was far too complex and all that fuss about "recursion" was unnecessary. It would have been better if they had simply made Event One a bit longer and forgot about Castrovalva altogether.

Four to Doomsday, I feel, was a superb story, except for the fact that Adric once again sided with the bad guys. Even the "spacewalk" could be forgiven as the rest of the story was so good.

Kinda had only two setbacks. First, it was the type of story that needed to be seen twice for one to get the total impact of the story. Second, that snake! However, one should remember that the Mara isn't a snake, it is a Mara. Perhaps the Mara's true form is that of a rubber snake with painted fangs. Who knows?

The Visitation was an excellent story and its only flaw was, as Chris Drake pointed out, that the Doctor failed to destroy the lab and the ship. However, this story, as well as *Earthshock,* was merely a typical advanture story, with nothing for the viewer to do but enjoy it.

Black Orchid was a disappointment. For one thing, the story had almost nothing to do with a Black Orchid and for another, even though it was only a two-parter, it seemed a little stretched out.

Earthshock was definitely something to be proud of. Every element needed was there except for one thing. Instead of androids, the murder tools should have been cybermats. This was far the best story of the season. Adric's demise was so more disappointing than the loss of the Sonic Screwdriver, except for the fact that I will miss the Sonic Screwdriver. Adric was simply a meddler who sided with the villain in almost every episode.

Time-Flight was strange in the way that you either liked it or hated it. I, for one, liked it, but again, it was too complex to fully enjoy. Too much was left in the air in this episode and yet it was a visual treat.

Anyone looking for an American pen-pal can write to me at the address below.

David Lartigue,
8809 Southdown Lane,
River Ridge,
LA, 70123
U.S.A.





SOLD OUT

Andrew Skilleter's promised colour prints were in evidence at the Longleat Celebration at Easter, albeit very briefly. Instead of the one promised Cyberman print, he also managed to complete Omega in time for the event. Just over 15000 prints were on offer in the Merchandising tent and by 12.30pm Sunday they were totally sold out! You will agree that it was well deserved. The prints are of a limited edition but many more are yet to be made availalbe at the Exhibitions, in the shops and by mail order. (Just as soon as the printers can catch up).

Following in the wake of the success of the Cyberman and Omega, the next two will be of a Masterly Sontaran nature. More news on this as it becomes available.







AUTUMN TARGET

From Target editor Christine Donougher we have the following information: To be released in August, in hardback, *Mawdryn Undead* written by Peter Grimwade. For September, *Doctor Who: A Celebration. Two Decades Through Time And Space*. This special anniversary issue will be fully illustrated with approximately one hundred photos including a colour spread. The price; £10.95. October will see the release, in hardback, *Snakedance* by Terrance Dicks.

And finally, subject to the BBC's transmission date of the same, on November 24th the *Five Doctors*, also written by Terrance Dicks, will be released simultaneously in hardback and paperback. There will be no issue for December.

THE FIVE DOCTORS

All location and studio work has now been completed for the *Five Doctors* and is, as they say, safely in the can. The next stage is the comprehensive editing, adding of special and sound effects and finally the incidental music. Transmission date is still hopefully for the 23rd November but this has not yet been confirmed.

Some of you may have seen the sets for the *Five Doctors* at Longleat with the rather splendid Conference Room and intriguing Game Control. The TARDIS set looked as though it was due for a regeration though!





DODGE THE DALEKS

Many thanks to Stephen McKay of Stocksbridge, Sheffield for sending in the following and photographs:

The name of this game, 'Dodge the Daleks', is used courtesy of the Souvenir Press, Ltd., publishers of the Dalek Annuals. The 1964 Dalek Book did contain a two page 'board' game with the same name but the appeal of this later version lies in the fact that it loosely follows the plot of the *Doctor Who* story, *The Dalek Invasion of Earth*. There is a small explanatory note at the foot of the rules of this GODEG production. "Dodge the Daleks is yet another simple dice game along the lines of Snakes and Ladders. Consisting of a colourfully printed 40cm x 40cm cardboard board, with dice and playing pieces all housed in an oversized box. The players, accompanied by Ian and Barbara (the Doctor does not feature in this game) must avoid the Daleks in Hoverbouts, Robomen and pitfalls down to the magnetic core of the Earth (at the centre of the board) while following a winding path to the secret city aided only by a handful of resistance fighters."

Yet another piece of vintage merchandising to come to light (note the octopoid-type Slyther). Are there any more out there?

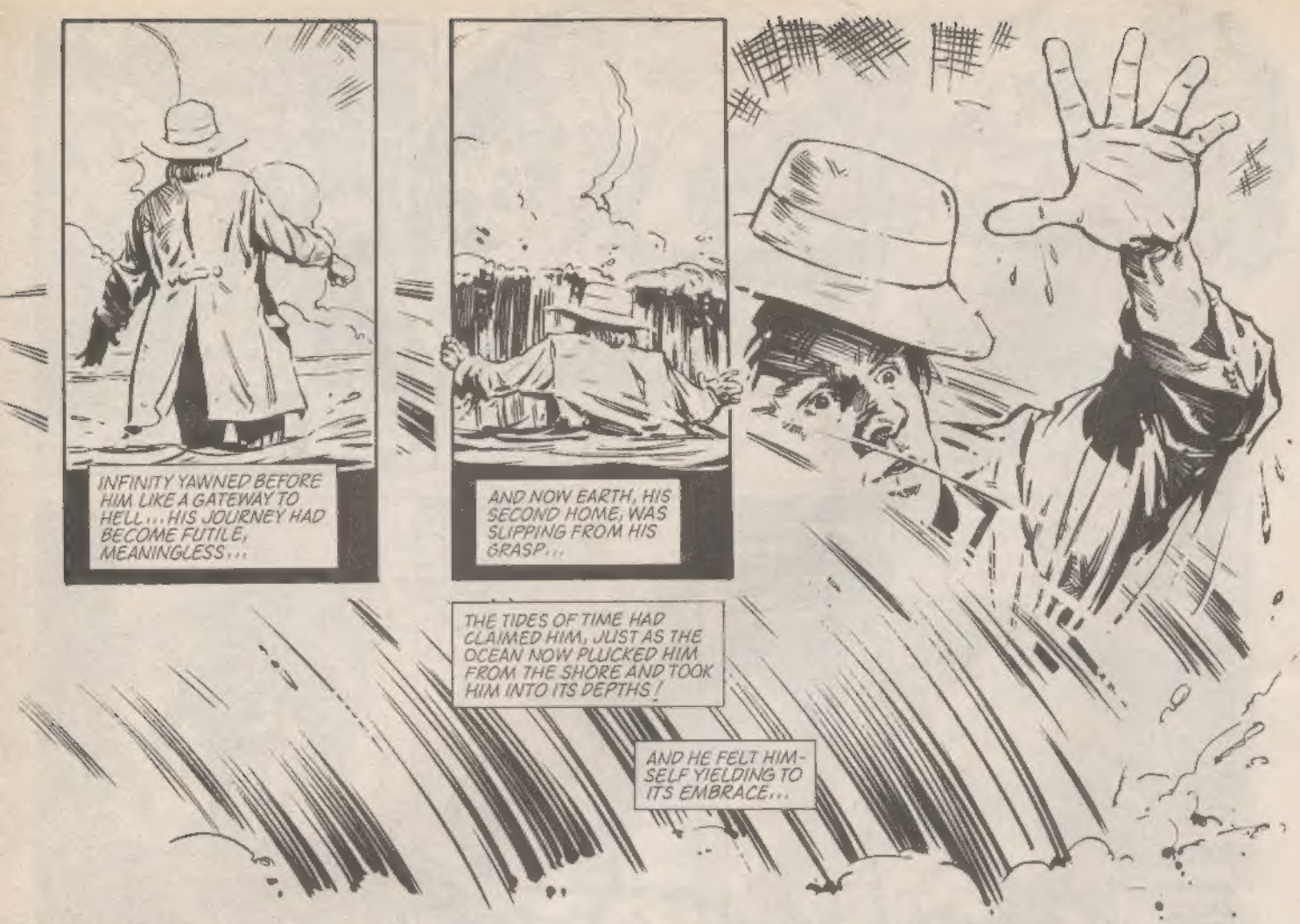
CELESTIAL COMMENT

At the Longleat Celebration one fan was heard to ask Valentine Dyall if the cause of the Black Guardian's hatred was because he had to spend eternity with a "stuffed pigeon" on his head. We would just like to express that we should think it would drive him Rav'n mad!!


DESPITE THE WARMTH AND BRIGHTNESS OF A TROPICAL SUN AND THE SPARKLING BLUE OF THE PACIFIC OCEAN, THE DOCTOR FOUND HIMSELF IN A MELANCHOLY FRAME OF MIND.
HIS SEARCH FOR SOLITUDE HAD PROVED FRUITLESS ONCE AGAIN...
WRITER PARKHOUSE
ARTIST AUSTIN
SCRIBE CRADDOCK
EDITOR McKENZIE
4-Dimensional VISTAS
PART I
...SHATTERED BY THE ALL-TOO-REAL EVENTS OF A WORLD WAR...
HOLD IT RIGHT THERE, BUB...
GET YOUR HANDS UP ON THAT WALL AND SPREADEAGLE...
THE DOCTOR FOUND HIMSELF BEING EXPERTLY FRISKED...
IF YOU'RE LOOKING FOR MONEY...
LIKE CERTAIN ROYAL FAMILIES, I DON'T CARRY ANY...


ARE YOU BRITISH?
NO, BUT THANKS FOR THE COMPLIMENT.
YOU, I TAKE IT... ARE AN AMERICAN...
I'M TELLING YOU NOTHING UNTIL YOU TELL ME WHO YOU ARE... AND WHAT YOU'RE DOING HERE!
YOU'RE A LONG WAY FROM HOME, PAL! THIS AIN'T YOUR WAR!
REMEMBER FUJI? THE JAPANESE SOLDIER YOU PROBABLY SHOT?
YOU'RE RIGHT ON BOTH ACCOUNTS. I'M JUST A TOURIST... THAT'S WHAT I TRIED TO TELL FUJI...
YES, MY FRIEND... BETWEEN US WE PUT PAID TO A TINY FACTION OF JAPANESE MILITARY MIGHT...
AND ACCORDINGLY WE SHOULD FEEL PROUD, BUT SOMEHOW I DON'T... FOR SOME STRANGE REASON I FEEL ASHAMED...
LISTEN, PAL... I'VE BEEN FIGHTING THIS DAMN WAR FOR OVER A YEAR AND FROM WHAT I HEAR TELL THOSE JAPANESE CAN TAKE CARE OF THEMSELVES...
ALL'S FAIR IN LOVE AND WAR, RIGHT?
I'M AFRAID I'M AN EXPERT IN NEITHER OF THOSE TWO SUBJECTS...
BESIDES, IN THE WORLD I LEFT THE WAR WAS OVER FOR JAPAN AFTER TWO CITIES WERE FLATTENED BY ATOM BOMBS...
NONE OF THIS MAKES ANY SENSE...
WHAT DO YOU KNOW ABOUT ATOM BOMBS? WHAT ARE YOU... A BRITISH AGENT? SECRET SERVICE? S.I.S.?
NONE OF THOSE THINGS. IT'S DIFFICULT TO EXPLAIN...
I'LL TELL YOU ALL YOU WANT TO KNOW IF YOU TELL ME JUST ONE THING...
WHAT DATE IS IT?


DATE? HAH!
A BRITISH AGENT DOESN'T KNOW THE DATE?
WHY IT'S... UH... LEMME SEE. IT'S AROUND JULY 25TH 1963... WHY?
1963? NINETEEN SIXTY THREE?
WHAT PLANET IS THIS?
ARE YOU KIDDING? WHAT KIND OF DUMB QUESTION IS THAT?
SHUT UP AND ANSWER ME!
IT'S EARTH OF COURSE!
THEN SOMETHING GAVE WAY IN THE DOCTOR'S MIND... SOMETHING CLOSE TO PANIC AROSE IN HIM, HIS TWIN HEARTS BEATING FASTER...
A PARALLEL WORLD!
A PARALLEL EARTH! NOT THE EARTH I KNOW BUT A DIFFERENT ONE...
EXISTING JUST BEYOND THE TEMPORAL FIELD OF ALL THE OTHERS...
THE OTHERS! THERE COULD BE AN INFINITE NUMBER!
INFINITY, I'M LOST IN INFINITY...
I'M LOST IN TIME!
WHAT THE HELL ARE YOU BLABBERING ABOUT?
BUT THE DOCTOR COULD NOT ANSWER... HE COULD ONLY STUMBLE BLINDLY INTO THE SEA, HIS MIND RACING...
I NEVER ARRIVED BACK ON EARTH! EVERYTHING WAS DIFFERENT FROM THE START!





CONT' ON PAGE 35



THE UNDERWATER MENACE

The warm summer afternoon's tranquility is rudely disturbed by the sound of the TARDIS engines. Slowly, on the deserted island beach, the familiar shape of the Ship materialises. As the crew disembark they are followed by the new recruit, Jamie. Looking round they see what appears to be an extinct volcano and set off to investigate.

As Ben and Jamie forge ahead, Polly waits behind for the Doctor. She notices a cave and cautiously goes to investigate. The next moment Ben and Jamie hear her frantic screams. Dashing back they see the cave and guess that is where their friend has gone. Meanwhile down the beach the Doctor is blissfully unaware of the events happening above him.

Entering the cave the two lads walk straight into an ambush and are caught in a peculiar cage-like affair. But they are relieved to find Polly, safe and well. Soon the Doctor too tumbles into the small arena. Suddenly, all four find themselves descending rapidly downwards into the bowels of the Earth. They slip into unconsciousness.

They find themselves in a form of decompression chamber. An ornately dressed figure enters just as Polly discovers a piece of "Mexico Olympia" memorabilia which suggests a date of around 1970 A.D. They follow the figure out.

Shown into a large, stone walled room they find food laid out on a table. Much to everyone's amazement the Doctor tucks in with glee. Several minutes later the imposing outline of Lolem appears in the doorway, accompanied by Ramo and some guards. Lolem, a sort of cross between a high priest and witch doctor, announces that the traveller's arrival was expected and that they would "fall from the skies" to partake in the Vernal Equinox, as sacrifices to the goddess, Ambdo! Polly, Jamie and Ben are led away protesting while the Doctor gains time by claiming to have something important to say. He demands to see a certain Professor Zaroff. This causes something of a stir but Lolem and Ramo are fixed in their resolve. The Doctor will be sacrificed. As he is led away the Doctor passes a message to Ara, a servant girl, telling her to take it to Professor Zaroff.

Polly, Ben and Jamie, are led into a huge cathederal-like chamber that is full of incense and chanting worshippers. At one end is a thir foot high statue. They are in the sacred temple Ambdo.

Ara approaches the Professor's laboratory b her way is barred by guards. She demands to se Zaroff or his right hand man, Damon.

Back in the temple Ben, Polly and Jamie are taken to a central, circular pool. Around the edg are precarious looking stone slabs, half reachi out over the water. The friends are tied to thes heads towards the centre of the watery arena. Their only hope is the Doctor who, to their dismay, is then brought in and bound similarly.

In the laboratory Ara has succeeded in getti as far as Damon.

Lolem, standing by the alter, starts the ceremony. As a lever is pulled the stone slabs begin to tilt, lowering the friends heads nearer and nearer the water. An under-water gate ope letting in huge sharks to the pool. As the time travellers are almost in to the water Professor Zaroff bursts in and halts the ceremony. The ▶

Doctor's note had finally reached him and now Zaroff wished to speak with him. But the released Doctor refuses to divulge his secret unless his friends are freed as well. Unwillingly, they are released and sent to the Labour Controller. The Doctor then admits that he has no secret, it was all a ruse. Fortunately the Professor has a sense of humour and they go off to the laboratory arm in arm, laughing.

The Labour Controller examines the friends. Ben and Jamie are sent off to work in the mines while Polly is taken through another door, with the word's "Don't worry. Life is very beautiful under the sea," echoing in her ears.

In Zaroff's laboratory, the Doctor learns that they are in fact in the ancient city of Atlantis and that the Professor has promised to raise the sunken world to all its former glory. As the Professor is called away for a second, Ara seizes the opportunity to inform the Doctor of Polly's impending fate, the Fish operation.

Damon is prevented from operating on Polly through lack of light. He goes off to complain. With the laboratory now empty Ara helps Polly up and they both flee into the darkness.

In the voltage control room the reason for the power failure is discovered. Someone had thrown the switch. All eyes turn to the Doctor! Damon storms off while a suspicious Zaroff continues to explain his plan. It is virtually impossible to lift Atlantis up so he must lower the water level. The thing that worries the Doctor is where is all that water to go?

Down in the mines Jamie and Ben are introduced to their work tasks and two fellow inmates, Jacko and Sean. During a search Jamie conceals a compass. "A compass acts as eyes down here, laddie!"

Meanwhile, a frustrated Damon reports the disappearance of Polly, much to the Doctor's relief. Human labour is cheap and plentiful. They pick up survivors from shipwrecks and convert them into Fish People. While discussing with Damon and now absent Zaroff, and his plan to blow up the world, the Doctor tricks him and escapes into the corridors.

Ara hides Polly in the temple of Ambdo. Ben and Jamie try to make some allies during a meal break. Finally convincing Jacko and Sean that they are friends, Ben and Jamie learn of an escape plan, just before the Controller arrives to assign them to the Project. This is the chance they need for at the Project head is Sean's secret tunnel.

A search is in progress for Polly. Led by Damon the Guards bulldoze their way through the city hunting the girl. The Doctor is also searching for Polly. Learning from Ara that Polly is safe the Doctor's next move is to visit Ramo, the Chief of State. Gaining Ramo's confidence the Doctor and the Chief of State go off to confer in private.

Having left the work party the four men, Ben Jamie, Jacko and Sean explore their secret tunnel. At a fork in the way they split up.

The private conference room turns out to be none other than Ambdo's temple. The Doctor explains to Ramo exactly what Zaroff intends to do. With the aid of a pot, some water and a fire Ramo gets a very effective demonstration of what will happen is Zaroff succeeds. With the promise that everything he has said to be true, Ramo goes off to arrange an audience for the Doctor with King Thous.

Meanwhile, Jacko returns to collect Ben and Sean. Sean decides to continue along the promising tunnel while Ben returns with Jacko to Jamie.

Ramo returns with permission for an audience



and some special ornamental robes the Doctor must wear. Eagerly he dons the clourful vestments and follows Ramo, dancing a jig.

Ben and Jacko catch up with Jamie who is having difficulty negotiating a ten foot drop. Between them they get by only to find themselves behind the great Statue of Ambdo where a frustrated Polly is kicking her heels. With the pleasantries of re-union over they become concerned about the Doctor and what he is up to.



Right at this moment the Doctor is about to meet King Thous. As a fanfare announces him the Brothers of the Temple bow in reverence. The King listens intently to the Doctor's accusations that Professor Zafoff is as "mad as a hatter"! King Thous commands they leave while he considers what has been said.

In the temple Ara arrives with some food and news that she will be seeing the Doctor later. A fanfare announces the arrival of Lolem. The friends run and hide behind the Statue but Ara cowers away, frightened.

In the King's throne room he returns with an answer. Zaroff appears triumphant. The Doctor, seeing the odds are against him, desperately tries to bluff an admission of intent but unsuccessfully. Zaroff concedes that his only mistake was not letting the sharks have the Doctor in the first place. Defeated the Doctor tries to exempt Ramo from blame but the Chief of State faces his convictions. King Thous gets Zaroff to affirm his intentions, which he does vehemently, and for the first time the King has twinges of doubt.

Once again the temple smoulders to the vapours of the incense and vibrates to the chanting of the Brothers. The Doctor and Ramo are brought in for sacrifice. Just as the proceeding are to start there is a terrible scream proceedings are to start herself. As Brothers and Lolem bow their heads in fear, the Doctor thinks he recognises the cockney voice of the goddess as she issues her commands. He and Ramo get up and run to the beckoning Jamie who leads them to safety behind the statue. With a closing scream Lolem rises to find the sacrifices have been "consumed". He calls upon the Brothers to give thanks and the chanting rises in crescendo.

In the royal audience chamber Zaroff tells King Thous that the culmination of his plans will be in two days. As King Thous savours this, Lolem bursts in with the news of the miracle of Ambdo's apparition. Everyone is awestruck except Professor Zaroff who immediately realises that the Doctor must have escaped. He scorns Lolem and his religion, winning the rebuke of King Thous. Lolem leaves, cursing Zaroff who then cajoles Thous to his way of thinking. The Doctor must be apprehended.

At this very moment the Doctor is making plans to stop Zaroff. He sees a way through the Fish People. They are the only source of food sypply. If that supply can be stopped then they have a weapon over the mad scientist. As it is not possible to stock-pile the food, Atlantis will soon grow hungry. While Jacko and Sean set off to initiate a "Fish strike" the Doctor and his group set off to kidnap Professor Zaroff!

Later, in the market place a trap is being set for Zaroff with the Doctor in wait and Polly as the bait. Something goes wrong and guards barge through the market place without Zaroff. Polly hides in a roll of carpet. The guards stab at the material with their forks only missing her neck by a whisper. The stallholder protests and the guards look elsewhere. Jamie and Ben arrive in guard's uniforms. They tell the Doctor, dressed as a beggar, that Professor Zaroff is close behind. The Doctor causes a rumpus with Zaroff sending his guards (Ben and Jamie) after him. He follows directly.

They lead Zaroff to the temple where they spring their trap and capture him.

Down by the Fish ports Jacko, using his gift of the Blarny, persuades the Fish People to start a blockade immediately

The bound Professor tries to bluff his captors into thinking that the project is fully automated but the Doctor sees through this, knowing full well that in his megalomanic state Zaroff would have to throw the final switch himself. This first ploy a failure, Zaroff fakes a heart attack. This time he has more success. Leaving Ramo and Polly to guard the prostrate body, the Doctor, Ben and Jamie set off to gain access to the main laboratory.

Tricking Ramo into helping him Professor Zaroff rewards him with a spear in the back. The madman grabs Polly and disappears into the depths of the tunnels.

The Doctor, realising they need a guide, decides to send Jamie back in exchange for Ramo. As they turn the fatally wounded Ramo staggers down the steps. Jamie sets off in hot pursuit.

Jamie quickly catches up with Zaroff and Polly. There is a scuffle. The Professor escapes but at least Polly is safe

In the Royal Audience Chamber King Thous is at a loss as to why the Fish People are on strike. Confiding in Nola, his adviser, he commands the presence of all his Principles so that he may hear their demands. Suddenly, Zaroff bursts in, taking command. Aghast in the realisation that the Doctor was right all along, King Thous orders Zaroff's project stopped and that he be taken to the temple and held. Zaroff just laughs manically The Atlanteans are his people now. He orders the execution of the King's guards while he executes the King himself.

On route to the laboratory the Doctor and Ben hear the gun shots and divert to the Royal Chamber. King Thous is not mortally wounded. The Doctor and Ben move him to safety before heading for the Generating Station.

Struggling with King Thous they manage to get him to the temple. Ara and Jacko are there and inform the that Jamie and Polly have gone to the laboratory to look for them. Before going off to find them the Doctor reveals his plan. "Now listen, everyone. I have a plan. It might even work. Our one hope of stopping Zaroff is to flood the lower part of Atlantis. The temple and Zaroff's laboratory! The people will have to be warned and moved to a higher level. Ben and I will try and get into the Generating Station, turn up the power of the reactor, break down the sea wall and flood the laboratory. There is only one thing that worries me. Can everyone swim?"

In Professor Zaroff's laboratory everything is running to routine when, suddenly, Station Z11 calls in an emergency. All of the workers have deserted in search of food. Zaroff sends in his troops to take over.

With Ben acting as a guard and the Doctor his prisoner, the two friends bluff their way into the Generating Station. Once inside the Doctor begins his sabotage.

Meanwhile, out in the tunnels Polly and Jamie are lost. Only the steady throbbing of machinery tells them that they must be nearing the laboratory.

Inside the laboratory Zaroff is just beginning to feel the effects of the Doctor's meddling.

Shuffling along a dangerous ledge they see, far below, a wall glowing mysteriously. Polly recognises that it could be radiation and Jamie deduces the implications. A crumbling wall that is holding back the sea! As they head for higher ground the sea breaks through with a deafening roar.

In the temple they hear the roar of the sea. King Tous becomes conscious enough to realise that Atlantis rising from the sea was only a madman's dream, after all.

Jamie and Polly continue upward in an ever narrowing tunnel. Their prospects look distinctly gloomy.

In the laboratory the Doctor and Ben act out when the Doctor walks calmly in. Cleverly, the Doctor lets slip the true actions of Professor Zaroff. The scientist's aides are shocked and hearing the distant rumble of the sea believe the words of the Doctor. They leave immediately with only the Doctor and Zaroff remaining. Just as Ben is about to grab Zaroff a transparent partition descends locking the scientist in with the controls.

In the tunnels Jamie and Polly follow the direction of the flickering candle. Way ahead they see a tiny pinpoint of light. If only it is big enough for them to get through. The torrid waters behind the giant wall are fully catching up!

In the laboratory the doctor and Ben act out their plan. They trick Zaroff out of his locked room. Then "accidentally" triggering the emergency partition, they separate the scientist from his controls. While he fumes, they retreat, locking Zaroff in the ante-chamber as they go. As the two race into the tunnels the Doctor has pangs of guilt about leaving Zaroff to drown and turns back. However, Ben has other ideas and "persuades" the Doctor to continue upwards.

In another tunnel Polly becomes hysterical and refuses to go on. Jamie shocks her back into reality and they continue.

The Doctor and Ben round a corner which should take them to the temple when the whole side of the city collapses, burying Zaroff in his temple. With the sactum gone Ben and Doctor are extremely concerned over their friends' whereabouts. But there is nothing they can do bar going on up.

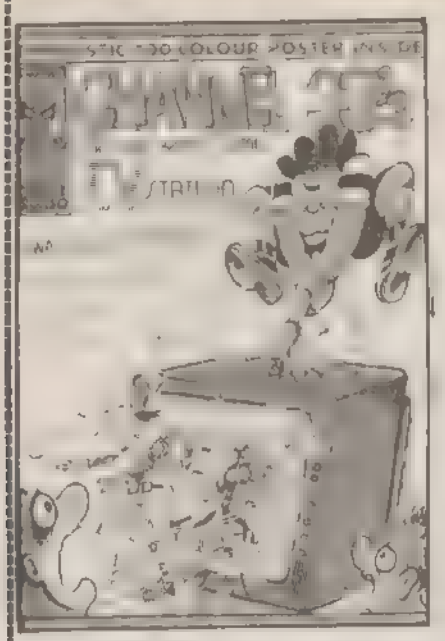
Out on the surface of the beach Polly and Jamie successfully emerge from the base of the volcano. Their delight is short lived as they both assume that Ben and the Doctor must have perished in the flood. Exhausted and full of despair they collapse on the rocks.

In the main cave entrance King Thous waits for the last survivors to come out. He enquires about the Doctor and his friends. Jacko shakes his head. No-one else was coming out of the main shaft, ever! King Thous wishes to erect a statue in his honour but Nola rightly says the time has come to forget their superstitious beliefs and concentrate on rebuilding Atlantis. "Yes, that will be his memorial," claims the King.

Clambering over the rocks Ben asks about Polly and Jamie. The Doctor full of sadness shakes his head. Suddenly they hear someone approaching from around the cleft. Seconds later Jamie stands there, silhoueted against the blue sky. For seconds there is silence. Then a swift, joyous re-union as the Doctor ushers them hastily back towards the TARDIS.

To Jacko's utter disbelief he spots an English Police Telephone Box on the beach. Slowly it fades from view. Jacko [illegible]





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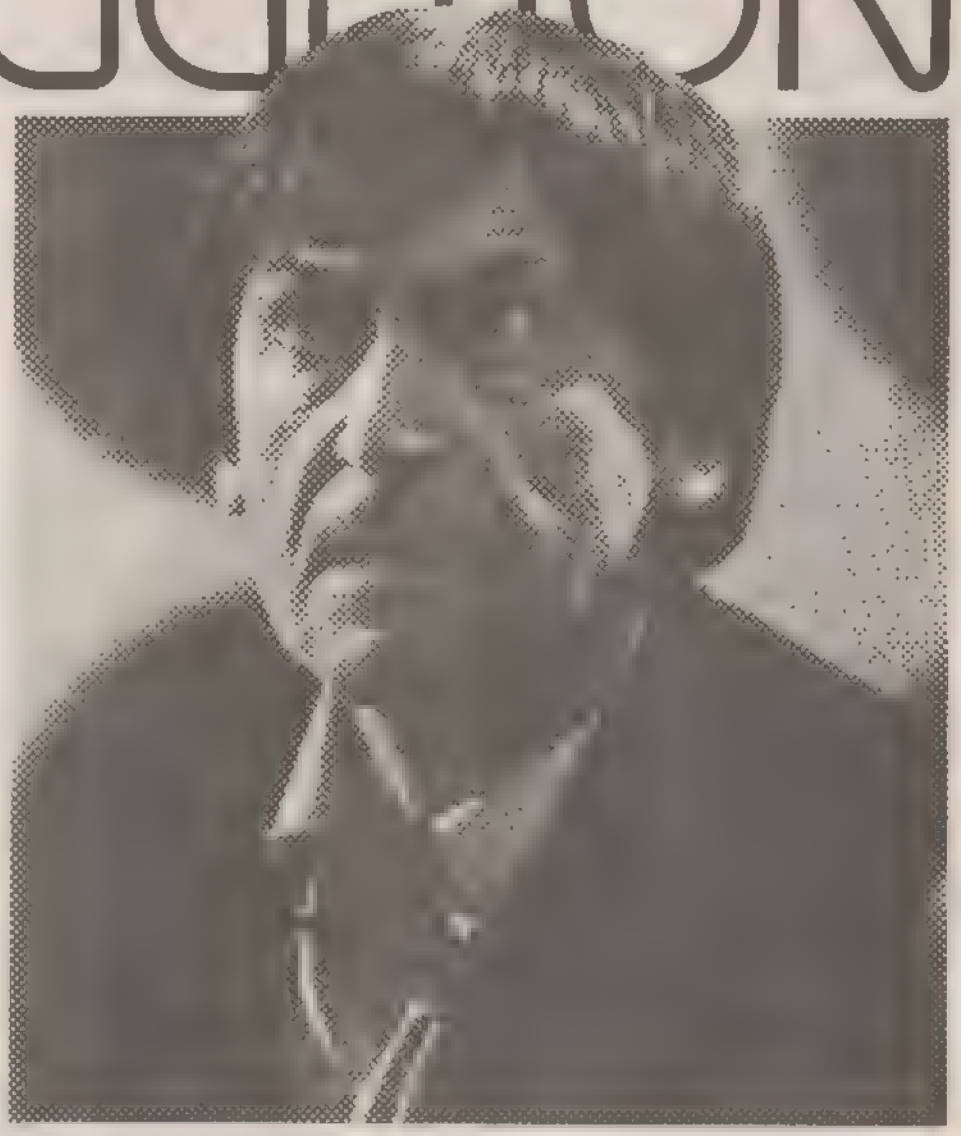
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AN EXCLUSIVE DOCTOR WHO INTERVIEW WITH

PATRICK TROUGHTON



"Oh, it's you! I thought for one moment . . . Goodness me, I must sit down for a minute. I'm glad I've met you. As a matter of fact, there's something I want to tell you. When we start out on our next adventure, Jamie, Victoria and I meet some old friends, and some old enemies, very old enemies! The Yeti, as a matter of fact Only this time they are just a little bit more frightening than last time. So I want to warn you that if your mummy and daddy are scared you just get them to hold your hand!"

Typically characteristic of the Troughton era on January 27th, 1968 immediately after the final episode of *Enemy of the World* at 5.50 pm the Doctor (for the first and only time in the show's history) spoke directly to the viewers at home with the above warning Anxious not to spoil the illusion of the programme Patrick gave the warning dressed in full costume on the *Web of Fear* underground set.

Born in Mill Hill, Patrick was educated at Bexhill preparatory school. "I was nine then and a boarder for over five years." After that he moved into Mill Hill Public School until he was seventeen. "I got my London Certificate which my dad wanted me to do before I became an actor." This was a kind of insurance in case Patrick's acting career fell flat and he would then have something to fall back on "I have got my two boys to do the same. I wouldn't have stood in their way at all of becoming actors and luckily they are very good. But I wanted them to get some A Levels first in case something went wrong."

From Mill Hill Patrick Troughton moved on to the Embassy School of Acting. "I had done a bit of acting at school and I rather liked the idea." It was while listening to a radio programme about Faye Compton's life on stage that set Patrick thinking; "I thought, well, I'll have a go at that!

So I got into the Embassy School of Acting under Eileen Thorndike." After two years he secured a scholarship to go to acting school with Virgo who studied on Long Island, New York. "This was on an exchange system, where an American student came over here and I went over there. It was very important, fantastic!" Patrick goes on to explain the significance of these events for him, relative to the period. "It was a summer stop-gap for me, really We all knew war was coming so it was all a bit of a waste of exercise War broke out while I was out there and I came back on a neutral Dutch ship." Contrary to previous reports Patrick was not torpedoed during the war but mined off Portland Bill. "I was mined before I even joined the Navy but we were all taken off all right."

At the age of nineteen, Patrick was not old enough to join up; "so I got into Tunbridge Rep." He spent the whole of that autumn and into the following Spring on Tunbridge work with people like Freda Jackson. "It was hard work coming from school where it is all very glamorous and exciting, as well as hard work. Suddenly it was the commercial theatre and you had to deliver the goods whatever you were cast in." The most depressing aspect for Patrick, at this time, was knowing that it was all somewhat of a waste of time because of the war and that he was about to be called up at any minute. "One didn't really see the end of the war then "

In June 1940 Patrick Troughton was called up to join the Navy. "I wanted to get into the Navy and we did our training up at Loch Ewin in the islands on boat defence." A short while later Patrick was one of five chosen for commissions and he had to return south to do "sea time". "In those days you had to do at least three months at sea before you started training as an officer. I did six months on a Destroyer and then on to the King Alfred." From there he went back to college to train and went through all the exams for sub-lieutenants and entered the coastal forces "I wanted to do small ships." For this Patrick had to return north for further training in St Christopher at Fort William, Scotland. "I was only there for a few months and then we got our first appointment in Newcastle, looking after the Mine Sweepers."

Later Patrick got on to the new motor gun boats, the extended version, and did defensive work in the North Sea around our own waters. "About once a month we used to attack the enemy convoys off the Dutch coast. We would always have a battle and it was always night work." Finally, on D-Day, Patrick got his own boat in air sea rescue where he stayed until





1945 when the war ended and the ship was paid off

So in March 1945 Patrick Troughton returned to the stage, plunging in at the deep end doing a first season at the Bristol Old Vic. During his time at sea he never lost interest in the theatre and there was no doubt that he wanted to go on. "I was just waiting to get cracking again." In his first season at Bristol he worked with "all sorts of lovely people" like Ken Connor but refused a further spell.

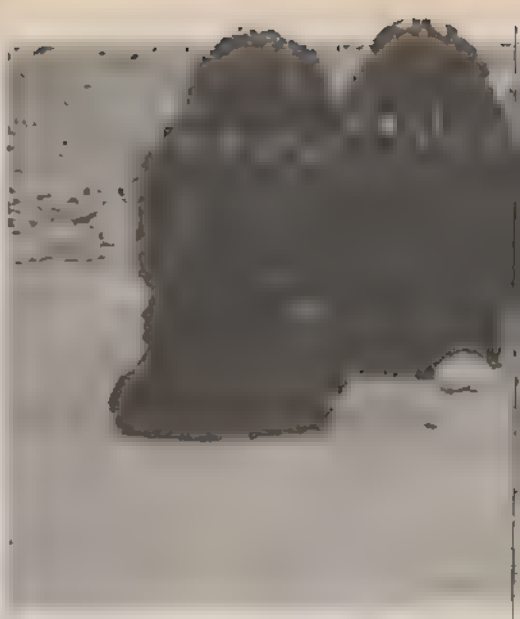
"Because I got married just at the end of the war and obviously I didn't want to be away from home any longer. So I decided I was going to go back to London and jolly well sit there until I got work."

Return to London he did and he had to wait almost two months before eventually getting a broadcast with Felix Felton. From there Patrick managed to get into the Mercury Theatre at Notting Hill Gate; "with the T.S. Elliot plays and I stayed with them for about two years playing *Murder at the Cathedral*. We went to the first Edinburgh Festival with it." From there Patrick got into the Robert Donat season which was going to be a two year run in the West End at the Aldwych Theatre. "It had a lovely cast of the most beautiful people and that was the most exciting moment for me, really, since the end of the war." However, it folded within about three weeks in London. The Peter Ustinov play, *The Man Behind the Statue*, did not come off and unfortunately there was not a replacement that could be put on with 'Much Ado', which was having a success. "I always felt if he had stuck on *Goodbye, Mr Chips* or something we would still be at the Aldwych. Anyway, that folded up so I was out again."

Next in Patrick's career came television. This was with Stephen Harrison directing Marlowe's *Edward II* with David Markham and Nigel Stock. "This was the very first television, not one camera but a couple, all at the Ali Pali and all live and that started it all off, really." This was a small unit of actors who having done one television were in demand to do another simply because they knew the ropes and it was easier to re-use them rather than train new people. And so Patrick's television career began in earnest "It snowballed and accumulated and I just went from telly to telly for years and years which was absolutely wonderful getting all those smashing parts." Even so, Patrick still managed to squeeze in the odd film or two such as *Henry V* and *Richard III*, both with Olivier and the recently screened *Black Knight*. "I suppose from the *Black Knight* one might have got a line of American, sort of Hollywood formula epics but telly was still dangling lovely parts and I kept getting them." During the fifties Patrick appeared in, amongst others, *Precious Bane*, *Joy Harrington's Kidnapped*, *Paul of Tarsus*, *David Copperfield* and into the very early sixties with *Dr Finlay's Casebook* and serialisations of the Charles Dickens books. "After a while telly went to Shepherds Bush, we did some of those at Shepherds Bush but they were still live. Then as the live shows began to peter out the last one I did was Half Hour Theatre with Innes Lloyd producing, Brenda Bruce. As you know, the next time I met Innes Lloyd was when he was producing *Doctor Who*. So it sort of comes full circle!"

It was while making a film with Nichola Pagett called *Viking Queen* that much to Patrick's surprise the *Doctor Who* office phoned him in Ireland asking if he would take over from William Hartnell. "Well I had always watched *Doctor Who* with the family ever since it started. Everyone around just adored it. However, it had been going on about three years and I felt at the end of three years that, you know, it had gone on a long time and I didn't know how long the BBC were really thinking of keeping it. So, to be quite honest, I was very reluctant at first. To go and commit yourself to something out of the blue which you really didn't know would go on I had a feeling that in a way that the joke was over and that it had gone on too long."



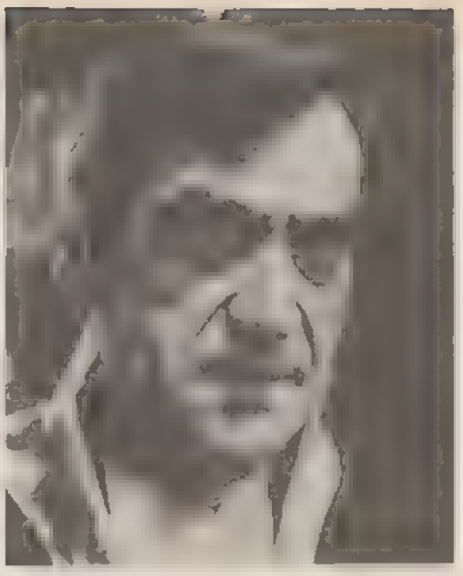




The BBC were not deterred and repeated their offer to Patrick Troughton, several times. "After about a week of better and better offers I thought, well, I'm crazy. This is ridiculous! Even if it only lasts six weeks, its worth doing." The then head of BBC Drama, Canadian Sydney Newman was delighted and on Patrick's return they were faced with how he would play the part. Sydney Newman had a character formed in his mind of how the new Doctor had to be "wildly different" and was quite a problem. "The first idea was this windjammer Captain with a sort of Victorian Naval hat and brass buttons but Sydney Newman took one look at the costume and said: 'Whatever happened to the cosmic hobo?' He had the idea of making a sort of Chaplineque character, a sort of tramp, in contrast to Billy and I suppose he must have known that I have a wicked glint in my eye for comedy and so we decided on that." One idea that Patrick had, with his mind on the day he would have to leave and to prevent being typecast, was to black up his face and wear a turban playing it like Conrad Veidt with big earrings, etc. Then when he took it all off no-one would recognise him. However, cosmic hobo it was to be. When taking over a role like *Doctor Who* it is important to create a definite contrast which is usually accomplished by "going a bit over the top". This Patrick excelled in, shocking everyone into reality again and then he toned it down a little. So where did the comic element originate from? "I introduced it. That was the idea. I jumped at it, much better than playing it tough. It was all done, not over my head or anything, but it was all discussed."

When reading through the scripts at rehearsals the outline of the characters is laid down by the director and producer but what of the humour? Were any of the quips and jokes Patrick's idea? "You mean when the thing is established, oh yes, definitely. One is inventing all the time and it is either chucked out or accepted by the director. They have what is called a producer's run. This is the last run at a rehearsal. Peter Bryant was the producer after Innes and his little trick was that as the producer's run started, directly I opened my mouth, he started writing on his note pad. Frazer Hines and I had it down to a fine art. What we used to do was put in things we knew he wouldn't accept but at the same time slipping in things he probably wouldn't see or notice. This way he would chuck out the





obvious ones and retain the more subtle ones and that's how we did it. Another dodge we had was if Frazer and I thought the script was overlong, on reading it through we used to read it very slowly. There is always the lady with the stopwatch timing it to the end and if it was too long they had to cut it. That way we didn't have so much to learn. They could always pad it out with actions if necessary."

With the costume and characterisation complete the new Doctor was all set bar one thing, the recorder. "Well you know, you go along to the costumiers and they produce various things and you say, Ahh, that would be good. Part of the way of starting the thing off extravagantlyto tell people this is the way to do it. I have to practice the few little pieces we do. I'm not very good I'm afraid. Anyway, it was blown up in the Three Doctors." It is possible that Patrick's recorder helped revive interest in the playing of most school children's favourite musical instrument. So playing the flute and dancing the jig from time to time the new Doctor bumbled his way along being a lot vaguer and seemingly less in charge. Like a magician it was almost as if he conjured up the situations in which he found himself Patrick achieved his "wildly different" Doctor, although as he puts it, "we are only different aspects of the same character."

Having established how to play the part how did he get on with his fellow troupers, the first of which were Anneke Wills and Michael Craze. "Oh, they were the first ones. They left in *The Chameleons* which was at Gatwick Airport. A very good one. There was that other lovely girl in that from *Upstairs Downstairs*, Pauline Collins. Mike Craze and Anneke were wonderful when I first joined as it was obviously a very difficult thing to do, to slip into someone's shoes who had been doing it for three years and accepted by everybody. We knocked around together for the first six weeks or so in the various pubs in Fulham where they lived, getting to know each other well. They were marvellous and bridged it wonderfully for me. I'm very grateful to both of them. It is a shame that I never worked with Billy. He did the sergeant in *The Way Ahead*. Then he had a line of sergeants finally getting into *Seagulls Over Sorento* in which he played a Petty Officer. It was a great pity about that, he was a lovely versatile actor. So with him in films and stage and me in telly I didn't get to meet him until the change over." Patrick remembers the day of



the transformation well. He and William Hartnell had to lie on the floor at either end of the set. With Edwina, the floor manager, keeping everyone cheerful it took nearly all day to perfect the scene and "transmogrify" Bill into Patrick. This was filmed at Riverside where Patrick did his first year before moving into Lime Grove.

In the early days of *Doctor Who*, the black and white era, the programme seemed to keep a very low profile on the publicity front, unlike today. What was the public reaction like in those days? "We used to get an awful lot of fan mail. My daughter used to read all the letters to me while I used to sign the photos. We had a wall of photos at one time as well as the hundreds that had to go off. It was tiring work but I didn't object. Of course it has all started again ever since *The Krotons* being repeated and also with the Anniversary Special being done at the moment. The letters are rolling in and I'm getting a whole lot of colour photos made for the fans now which the BBC are making on this new production. So it won't be such a problem. Actually, I ran out of photos ten years ago, people are always asking for them. All my lovely nostalgic pics are stuck up on the loo wall. I couldn't possibly get rid of those."

Over the years Patrick Troughton has become known as the "monster" Doctor. Even though all the Doctors have monsters to their credit, it does seem that during Patrick's reign some of the more famous creatures were created. Such as Ice Warriors, The Yeti, the Quarks and of course the intricate development of the Cybermen with no less than four stories within the three years. Did Patrick have any trouble working with monsters, reacting to their impassive metal faces? "No. No trouble at all. There were some beautiful monsters. They were the ones who had problems being shut in very hot and claustrophobic skins. They caught fire inside I'm always asked if I have a favourite monster. I can't see how one can, really. Although the Yeti were lovely and more scary the second time around." Patrick believes that *Doctor Who* could sometimes be very frightening for young children and so he has made his Doctor give them reassurance mainly by saying such lines as: "It's all right. Don't worry." Or in the one instance, before the arrival of the sequel Yeti story, our opening paragraph. Unlike Jon Pertwee, Patrick quite liked the Daleks which must be reflected in as much that *Evil of the Daleks*, one of Patrick's, turned out to be one of the all-time classics. "Yes, that was a beautiful story, wasn't it? The one that Debbie joined us. We had three tame Daleks that Marius Goring had tamed and inserted positrons in their brains."

Speaking of classics the story of *The Mind Robber* by Peter Ling about the land of fiction was also a Patrick Troughton story. "Oh, that one. That was wonderful too." Did Patrick realise that episode one of that story has become known as virtually the all time greatest *Doctor Who* episode, ever? "Really!! Good Lord, that awful white, and those strange robots. Oh yes, that was a marvellous one." This brought Patrick to a subject close to his heart about which he feels annoyed. The destruction of past episodes, ironically, most of which were his. "What a pity they haven't been kept. You see it was a terrible mistake. I know with hindsight it is easy to say that they should never get rid of things, but I have absolutely no objection to the rescreening of my old episodes. I'd love it (financially, as well) but of course I'd love it anyway. It's marvellous." It was at this point that Patrick made an interesting comment. "I would also love to make a *Doctor Who* film. Perhaps a remake of *Evil of the Daleks*, it would be nice to make it with all the others." He is not positive that it would break all records at the box office but in this day of the video machine there would seem to be a market there going begging.

Considering the many and varied parts that Patrick has played over the years did he have any preference or any bias towards science fiction? "I just like doing whatever is offered, almost. I will not do the really nasty video type films. Now Hammer Horror, they're lovely but I flatly refuse to do the others. Of course, I love comedy. Ideally it would be nice to go from comedy to serious and back again. The joy of doing this job is the wonderful different opportunities one gets of playing different parts, which is smashing. You can be playing a diplomatic Roman General one minute complete with a grizzly grey beard, like in *The Cleopatras*. For the very first time since I started acting in 1937 I've just played myself in a new series called *Jury*. I play Margaret Whiting's husband and portray myself. And boy, it's so easy it's unbelievable. If one could do that all the time, it's such a rest. Very boring but a rest."

Returning to *Doctor Who*, it was Patrick's second story, *The Highlanders*, that became the last pure historical story to be made for nearly sixteen years. Did he regret that he never got to play more costume pieces? "No, they weren't my favourite ones. I didn't like going back in time. All they could show you was how history had gone, how it was altered." Although these period pieces did give Patrick the opportunity to dress up, as far as *Doctor Who* was concerned, he did prefer the monsters. So how did he feel about the modern







approach of pseudo history of going back in time and finding, say, the Master tampering with the course of history. "Well, Billy did that when he found the Daleks on the Marie Celeste." But that was only for ten minutes. What about a complete story, a send-up about a historical fact. "I don't like the word 'send-up'. That was mentioned the other day in *Nationwide*. We all jested but its quite true that a show which is 'sent-up' by anybody wouldn't last twenty years. It wouldn't last five minutes! We may have fun at rehearsal but that's quite different. It is a sort of relaxing process and one of creating ideas. An enjoyment symptom, the spice of life!" Patrick did agree that the pseudo historical stories, if done properly, were good and fun to do. One of his favourites, *Evil of the Daleks*, was also a period story. "*Evil* was super."

In the early days of *Doctor Who* there was no location work at all and when it was finally introduced in *The Reign of Terror*, it was very limited As television grew up so the programme developed more and by the time of Patrick's era, the location work was quite profuse. "We probably did more than they do now. We used to go out to Denham Chalk pits quite frequently and then there was the Cotswolds. For the Yeti story we went all the way to Snowdonia. Then, there was Gatwick Airport, of course and somewhere in Kent where we did that helicopter chase." (*Fury from the Deep*) "And then we went down to Littlehampton and bathed there in November! I think that was the Salamander one. "Buckets and spades in the TARDIS and then straight into the water, in November! Pretending it was summer, that wasn't very funny, especially as the water was terribly shallow and you had to go a hundred yards to get your feet wet. I don't remember there being any location for *The Macra Terror*, though. That was the one in a holiday camp and had the giant beetles. You know, they built this Macra which cost as much as a Mini did in those days and we only used it the once. It was very difficult to shoot with its enormous mouth and claws like a lobster. There wasn't very much you could do with it but we covered it in smoke and darkness and it came rumbling out towards us. That was a fairly early one, a nice one."

In past interviews various actors have mentioned that they have found different writers and directors easier, or more difficult to work with Patrick's comment on this: "They were all lovely. You know, the scriptwriters are around and you can talk to them or you can surreptitiously alter it when they are not looking and they really don't notice. When you are settled into a thing like that for three years playing the same character the writers are watching it all the time and therefore they are writing about something they know about. To begin with it was difficult because you yourself were trying to feel your way a bit, but no, they were all lovely."

It has been suggested that today's recording techniques are a disadvantage to the actors from an understanding of the plot point of view When *Doctor Who* began in 1963 the episode was acted out and recorded in order and hopefully in one take. Today scenes are recorded in a totally different order relative to the story, in blocks to comply with set arrangements. Surely, one loses the feel of the story in the case of the latter. "No way. Once you have done a run through proper at rehearsals you can always remember. Recording in order doesn't help at all Well, it





didn't help me, anyway. Once you have rehearsed it and set it in your mind in order then you know what you are going to do and that's it. It doesn't matter whether you film back to front or whatever. I suppose these days the scripts are far more intellectual and they have much more to say and possibly one could lose the thread but I tended to react to what other people had to say which is a far better situation."

Suggesting to Patrick that today's special effects were more intricate than those employed in his day was turned down immediately. He remembers disappearing into six foot of foam and then the foam disappearing into walls as well as all the marvellous machinery and props. This confirmed mainly that those early effects were practical in as much as they actually worked, whereas today they are usually added afterwards. "Ours were added on afterwards, too. If you had a Cyberman shooting somebody the actor had to go through the motions and the special effects were added after. I think that today there is probably a bit more money in the budget and they are a bit more ambitious. I feel the modelling has got better ever since *Star Wars*. They have had more money for good modelling and more time spent. I mean spaceships and all that we just didn't have or at least not so much."

Does *Doctor Who* still watch *Doctor Who* and how does Patrick feel the contemporary storylines compare with those over a decade ago? It turns out that Patrick watches the show whenever he can but unfortunately since the time slot has been moved to the weekdays at approx 19 00 hrs., he is cooking the dinner while listening to the Archers! As for the storyline, Patrick agrees that they are not necessarily enhanced because of good models or special effects. There is no substitute for a good story. But overall; "I think, as in all series, it ebbs and flows. You can't be absolutely wonderful all the time but it's never bad.

During the late sixties the stories, by and large, tended to be over and above a five episode duration unlike today where a four episode story is strictly adhered to. Surely this curtails character development. "The difference between Billy and I and the other three was that we were on every Saturday of the year except for about four weeks in August. Really it was like weekly Rep. We were filming weekends as well and so it was a full time job. With the advent of colour Jon was still on every Saturday but only for about six months of the year so there was a vast difference and you got extremely tired when you have got to do it *every* Saturday. You only had three and half days for every episode and then you're on! And so there wasn't so much time to plan." The difference then is that now characters are thought out and developed before the script is read whereas for William Hartnell and Patrick Troughton, due to lack of time, individual characters had to be weaned and brought to life literally as they went along. Whether this was a good thing or not is possibly a matter of personal opinion which one can judge from the past twenty years of the show. One is left wondering if the Master would be as popular as, say the Meddling Monk, if he had only appeared in *Terror of the Autons!*

For three years Patrick lived the life of the now famous Time Lord and from his conversation obviously enjoyed it tremendously. "You never get fed up with

imagining what other creatures in the Universe are like." He even had his son, David, in a small part during his finale, *The War Games*, playing the role of Private Moor. (David, of course, went on to play King Peladon just over two years later.) So what made Patrick decide to quit? "Three years was long enough. I didn't want to get 'typed' and one had to get out while the going was good. Peter (Bryant) asked me way back how long and I said, three years no longer. You see, say it had gone on for ten years and then the BBC dropped it. I would have been sunk. Because after ten years you can't walk into another play. They'll all say; 'Oh look. It's *Doctor Who*' straight away. Even though before I did *Doctor Who* I had done a long line of character parts, thirteen years of one part, *Doctor Who*, would have been suicide, professionally. Unless of course you can go on forever, then that would have been all right but there was no guarantee that the BBC were going to keep it on forever. So I had to say, how long? Okay, three years and I'll have to get out."

Having left, Patrick never envisaged that the show would continue as long as it has, although he thought Jon would carry on for quite a while. (As a point of interest Jon Pertwee had already been chosen as the successor before Patrick had actually left). The thought of returning in a cameo part never once entered his head. However, Patrick would like to return to *Doctor Who* but in a slightly different capacity "I'd love to be one of the monsters! It would have to be with no credit in the *Radio Times*, but yes, I'd love to do it. Marvellous, and without anyone knowing."

Originally Patrick had asked to leave in March but because of production difficulties and the last minute commissioning of *The Space Pirates*, ("That was a jolly good one. It had all the *Z Cars* boys in it.") he agreed to stay on until June. "We all knew that we were leaving, Frazer, Wendy and I during *The War Games* and it was rather like racing for the tape at the end of a long distance run. And because you knew it was going to end you got terribly tired and giggly, we hardly got through it for giggling. We suddenly got hysterical giggles by looking at each other. It was simply fatigue. We knew it was going to end after three years of every Saturday and suddenly it was going to stop." Frazer Hines was with Patrick for nearly all of the three years, just missing the first story and joining in *The Highlanders*. "Marvellous, Frazer. Wonderful years with him." Would Patrick reveal Frazer's secret? "Yes He wore Khaki shorts under his kilt!"

Moving on and hopefully leaving his Time Lord image behind what did Patrick do next? "Well, I went straight into *The Six Wives of Henry VIII* playing the Duke of Norfolk which has been very successful over the years. After that I don't remember too well. I just picked up the traces and carried on playing all my different parts." Fortunately, Patrick had no problems over type casting. This was probably due to the 'Duke of Norfolk' role which continued throughout the following summer. "It certainly helped, anyway." While continuing with his character parts Patrick did manage to make two films, *The Omen* and *Sinbad and the Eye of the Tiger*. Strangely, Tom Baker did *The Golden Voyage of Sinbad* playing the part of Koura.

For the future would another long running series be contemplated? "If it was in London, I might think of it or, of course, it it was a funny. I









haven't really thought about this but it would be lovely to play myself again, as I did in *Jury*, for a while just for the rest." In the immediate future when he has finished filming *The Five Doctors* Patrick is off the record another season of *Foxy Lady*.

Over the past forty six years Patrick has managed to keep in work for practically the whole time. "Touch wood. I had a bit of a break of about three months during the three day week when all the studios were blacked and then I suddenly got two American movies, which I hadn't done for about thirty years and that saved it. After that it all started happening again."

Patrick's time in *Doctor Who* was the happiest period of his acting career. It also enabled him to work with some beautiful people as well as bringing financial security. Even so, he has his own strict rules concerning his work. While in a role he acts it to the full but never brings it home. His family life is very precious to him and very private. He has often been criticized for his non co-operation in opening fêtes, shops and the like. Apart from spoiling the overall illusion of the *Doctor Who* character it would inevitably result with the intrusion into his private life.

As we have seen, Patrick Troughton's career, to date spanning nearly five decades, has been tremendously successful and in keeping with the rest of the Troughton family, his two sons, David and Michael, have followed in their father's footsteps.

The one specific role Patrick would like to play is Grandfather Smallweed from Charles Dickens' *Bleak House*. Meanwhile, we wish him luck for the future and eagerly await his performance for *The Five Doctors* due for broadcast in November.

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MATRIX DATA BANK



Hi, everyone. Just returned from the highly controversial Longleat Convention, *20 Years of a Time Lord Anniversary Special*. A report of which will be in the next issue of **Doctor Who Monthly**. So far we have received numerous comments concerning the organisation of the event but very few mentions of the actual content! However, on to the Data Bank.

OBSCURE MERCHANDISING

Alex Dubery of Dartford, Kent, is having trouble tracking down the "Doctor Who and The Dalek Omnibus" originally distributed through Marks and Spencers as well as information about a record featuring Tom Baker, Elizabeth Sladen and Ian Marter. An original *Doctor Who* story not shown on it.

Firstly, the "Doctor Who and the Dalek Omnibus" edited by Terry Nation is available from Artus Publishing Ltd, 11, St. John's Hill, London, SW11. It was first published in 1976. Secondly, the record Derek is referring to must be "Doctor Who and the Pescatons" written by Victor Pemberton (of *Fury from the Deep* fame) although Ian Marter was not on it. Bill Mitchell spoke the part of Zor. The record, also published in 1976, is available on number ZSW 564 from The Decca Record Company, Ltd (Argo Division) 15, Fulham Road, London, SW3 6RR.

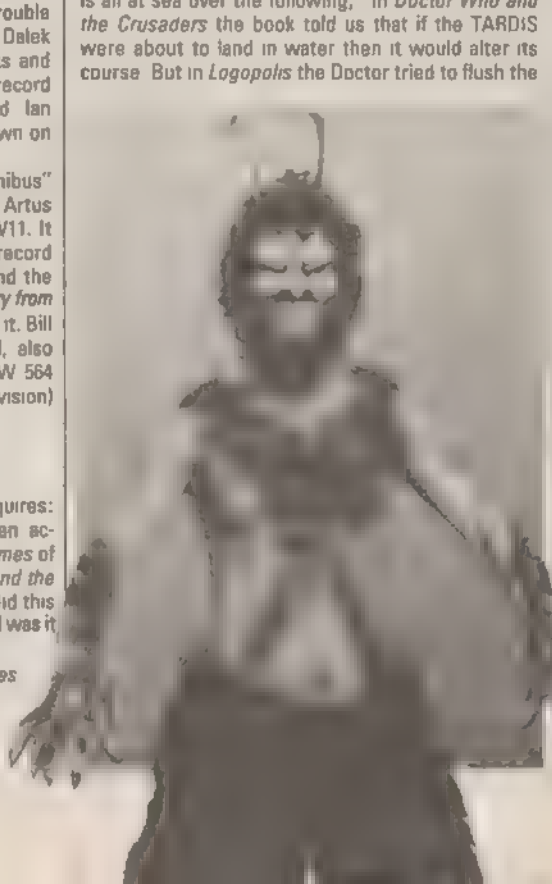
TARDIS UNKART

A puzzled Rex Edwards of Leeds, Yorkshire, enquires: "During the first four episodes of *Inferno* an accompanying photo was printed in the *Radio Times* of Jon Pertwee beside the control console .. *and the back wall was covered in a library of books*! Did this feature have any relevence to the storyline and was it seen in any other stories?"

The photograph published in the *Radio Times* was in fact a rehearsal shot from *The Ambassadors of Death*. If you recall the Doctor had removed the console from the TARDIS in order to work on it in his laboratory. One wall of the room was covered with shelves containing books. For the story 'Inferno' the Doctor borrowed a garage in which to house the console (and Bessie) in order to tap a nuclear power supply from the nearby Stahlman plant.

WET THINKING

Ivan Wormley who lives at Whittington, nr. Lichfield is all at sea over the following, "In *Doctor Who and the Crusaders* the book told us that if the TARDIS were about to land in water then it would alter its course. But in *Logopolis* the Doctor tried to flush the Master out. If the Doctor knew the former why did he do that?"



Like everyone else the Doctor is never too sure what is working aboard his Ship and what isn't. With the *Logopolis* incident one must assume that the Doctor presumed this particular fail-safe inoperative. As we know, of course, it was functioning perfectly and put the TARDIS safely down on the jetty by Albert Bridge.

REPEAT QUESTION

Huntingdon, Cambridgeshire is on the map next as David Smith writes; "In an old newspaper dated December 29th 1977 it printed the following weekend programmes. I looked at this section and it said, 31st BBC 1 6.25 "Doctor Who". I want to know which actual episode was shown as according to my records *The Sunmakers* finished on the 17th December and the next story *Underworld* began on the 7th January 1978."

Your records are quite correct, David, but so was your local newspaper! In point of fact a compilation repeat of *Genesis of the Daleks* was shown. Slightly better edited, in our opinion, than the more recent screening.

TIME SLIP

Tim Munro from Dalton, Huddersfield, wants to know why; "In *Pyramids of Mars* Sarah-Jane claims to come from 1980. Why, then, did the Doctor deliver K-9 mk III in 1978 as stated in *A Girl's Best Friend*?"

We are not sure but there are two possible answers to this. One, when the Doctor delivered (or had delivered?) the crate containing K-9, knowing him it is quite feasible that he simply "overshot" the intended date. Or two, when he returned Sarah-Jane to South Croydon in order to keep her in the correct time stream it should have been 1984. However, as Sarah-Jane herself remarked at the time, the Doctor had put her down in the wrong street and "I'll bet this isn't even South Croydon." With that in mind perhaps it was the wrong time as well, say 1978?

One could ask Peter Grimwade as he does seem to have a way with dates!

BEAT THE PANOTROPIC NET

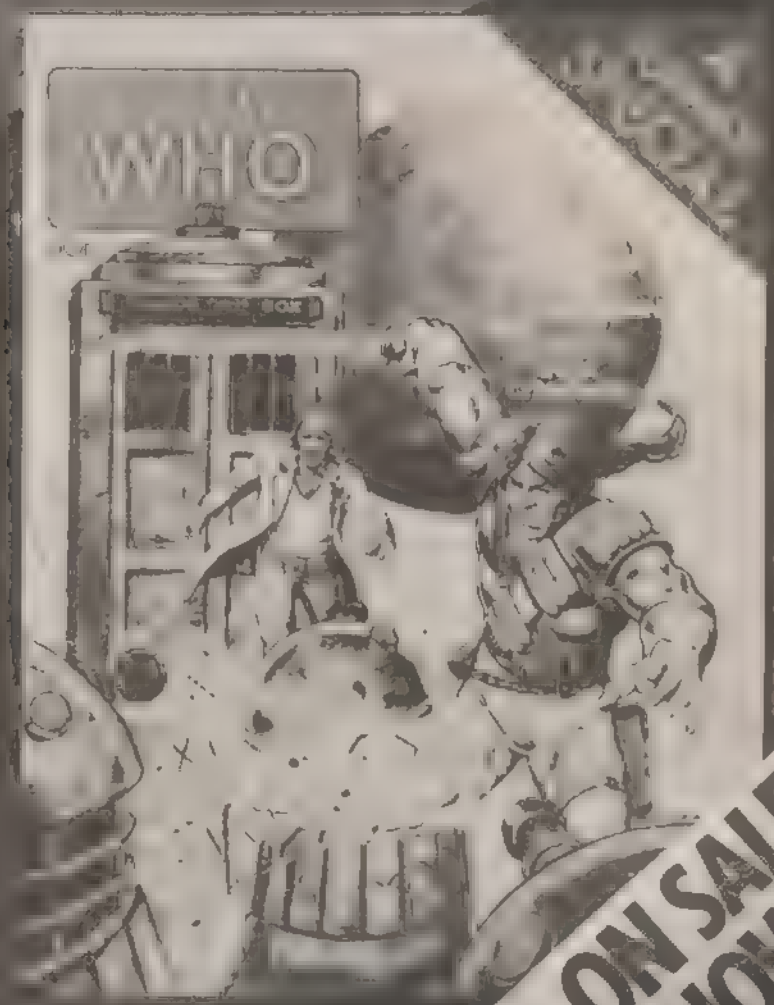
This month Jonathan Randall of Eastleigh, Hants tries to catch us out with the following; "Name the actors, whose faces appear on the Time Lord screen in the closing minutes of episode ten of *The War Games*."

We are not quite sure exactly which part of the episode you are speaking of. If it is the scene where the Time Lords are trying to get the Doctor to choose a new guise then the answer is, none. When the Time Lords brought up the Thought Channel we saw only line drawings, sketches of faces. No-one in particular. If, however, you mean the very end of the episode as the Doctor's face contorts as he recedes into the depths of darkness then the kaleidoscope of faces depicted were those of Patrick Troughton, although they were somewhat distorted.

P.S.

The final word this month goes to Immanuel Burton of NW11. "Does the Doctor read *The Times*?!

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REQUIEM

"I am known as the Master _ universally!"
Roger Delgado _ The Master

Luig. Rossini stopped in h s tracks. The man appoaching him was a stranger and possibly the owner of a smart new horse box which looked so incongruous amongst the tatty vans and trailers parked in the field. There was something quite disturbing about the stranger that made Rossini draw breath. As the man's glittering black eyes met his, he had a vision of the devil himself staring back. The small pointed beard, the tanned skin and eyes that sparkled with terrible alien power convinced the showman that he was about to entertain a visitor from hell."

And so the Master made his first appearance in *Doctor Who*, creating a character that would, for the next three years, become almost as popular as the Doctor himself. Although other Gallifreyans had emerged to menace and threaten the Doctor prior to the Master's inception, none of them would prove to be as memorable as this renegade Time Lord was to become. Both the Meddling Monk and the War Chief were excellent characters and, in their own way, turned out to be villains that could claim rightful place in the *Doctor Who* rogues gallery. But the Master was something else again. Whereas one could question the motives of, and to some extent sympathise with, the Monk and War Chief there was never any doubt as to the Master's goal in life. It was made very clear from the outset that the Master wanted nothing less than total power, domination over the Universe and that he would go to any lengths to achieve his ambitions. To establish such a character and to do so successfully was no easy task, and so on the tenth anniversary of the tragic death of actor Roger Delgado we will take this opportunity to look back at the first Master and the man who brought him to life.

Roger Delgado, despite his foreign looks, was a true Cockney, born in Whitechapel in 1930. Although he had a French mother and Spanish father his birthplace was within the sound of Bow Bells. His Cockney label was something to be proud of. His somewhat sinister face and the cultured voice, complete with an icy chill running through it, were refined and polished at Drama School as Delgado gradually entered the acting profession in its four main fields, namely, [illegible] profession in its four main fields, namely, television. For virtually the whole of his career he was chosen to play the villain and, while his appearance guaranteed his being type-cast, at least he worked regularly.

As the archetypal Midday Matinee baddie who would inevitably meet a sticky end Degado was faced with rather less opportunity to expand his acting range than he would have liked but in later years he could joke about the parts he played. In an interview with one of the national newspapers in 1971 he remembered the unbelievable line of dialogue he was once called upon to deliver: "Come in and put your feet up on the Algerian poof."



He also once said: "It is my beard and my dark, mysterious, foreign looks . . . But I don't mind so long as it keeps me in work." He made numerous appearances on television and was one of the stalwart figures in the British film Industry who provided what was almost a repertory company of actors for film producers to draw upon. He was in good company for many of his fellow actors who had been familiar faces to film goers in the 1940s and 50s would find fame on television in the 60s and 70s – many of them in *Doctor Who* – most notably William Hartnell. Among Delgado's major credits were *Khartoum, The Sandwich Man* and *Star* with Julie Andrews, and in television; *Francis Drake, The Power Game, The Saint, Man in a Suitcase* and the Sunday afternoon serial *The Buccaneers* with Robert Shaw.

was planning the 1971 season and he decided that while the 8th season would return in format to the Hartnell/Troughton style of stories rather than the distinctly adult-orientated 7th season, he would introduce a semi-permanent enemy for the Doctor – who would be capable of returning in a variety of stories – either alone or in league with an alien power. This aim was to create the perfect nemesis for the Doctor who would be a "Moriarty to the Doctor's Sherlock Holmes"

Interestingly his original conception of the Master was as a female and actress Susan Jameson was chosen to fill the role. However, pressure was discreetly brought to bear and Letts conceeded that the Master was so totally evil that audiences might find it inappropriate or distasteful for a girl to play such a malevolent character while they would accept a man in such a part. Barry Letts, then faced with the problem of re-casting the Master, decided on Roger Delgado. Roger had been a close friend of Jon Pertwee's and one wonders if Pertwee suggested him as the Master. If so, then first rate casting should be included in the list of Jon Pertwee's numerous talents, since Delgado fitted the role perfectly, and his *Doctor Who* debut in *Terror of the Autons* won him insant acclaim.

As with all major characters in *Doctor Who*

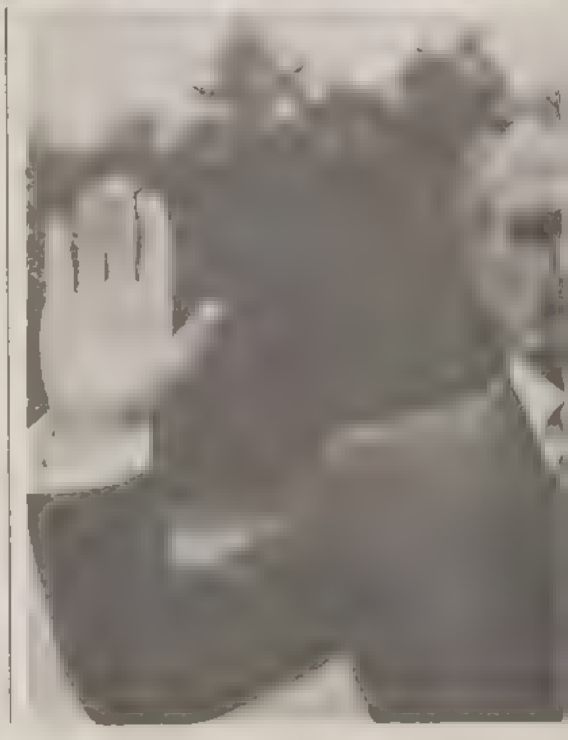
there was some initial thought given as to how the part should be portrayed. The Master who emerged was played totally straight. There was no camp humour or any kind of attempt to create a bizarre villain of the type so favoured by comic-book creators. *Doctor Who* had left any comic-strip origins it might have had way behind it and in the sick hard-hitting Pertwee were Delgado's villain was of the most chilling kind. In many ways he was on a direct parallel with Pertwee himself. Both were well-dressed, sophisticated, imperious and possessed of a love for the more luxurious things in life. Although the Master desired to destroy and corrupt for his own gain he was also charming and impeccably well-mannered. While Pertwee's Doctor was often rude and arrogant to extremes, the Master remained polite and unflappable. It was perhaps this combination of megiomania and feline charm coupled with Delgado's sinister looks that ensured the Master's success.

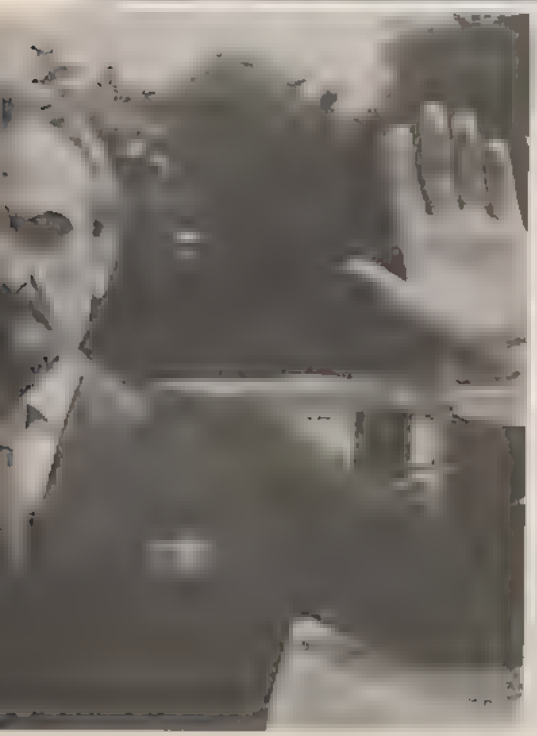
At last the perfect villain for the Doctor to encounter had arrived and he meant to stay. The Master appeared in every story of the 8th season either as himself or under various aliases. A policy of disguise and infiltration combined with the Master's formidable hypnotic abilities quickly evolved and in only one story of that season did the Master initially appear as himself--namely *Claws of Axos*. Even in his debut story he became "Colonel Masters" and hypnotised both the unfortunate Rex Farrell and the Doctor's new assistant Jo Grant. *Terror of the Autons* has often been considered one of the most terrifying tv stories ever made with its Auton policemen, lethal daffodils, killer chairs and dolls. It was also an ideal starting point for the Master's reign of terror that flowed from story to story and included the running theme of the Doctor having stolen the Master's dematerialization circuit, thus stranding him on Earth.

The Master was not slow to utilise every opportunity for power and in *Mind of Evil* he became Professor Keller, inventor of a machine that contained an alien mind parasite, capable of amplifying the fear in a victims mind until it killed him. Both *Terror of the Autons* and *Mind of Evil* gave the master the opportunity to control Earth and he tried this ploy again in *Claws of Axos*. It wasn't until his fourth story that his ambitions became more widespread when he attempted to gain control of the Doomsday weapon on the planet Agzarius by posing as a Adjudicater sent to sort out a territorial wrangle between some colonists and the IMC. Presumably he had attempted something similar prior to his arrival on Earth since both the Doctor and the Time Lord sent to warn him of the Master's imminent arrival spoke of the Master's previous crimes. *The Daemons*, the final story of that season, was set on Earth and was the story that many of the team and cast recall as their favourite. It centred around a black magic coven, based in the crypt of a village church, led by the new vicar--the Rev Magister--who was of course none other than the Master (Magister being the Latin word for Master). Although it was finally revealed that the occult and all human images of the Devil were in fact based on Azal--the alien Daemon, it was perhaps the most frightening *Doctor Who* story ever. The Master was very much the central character in the plot with the Doctor left to gather clues until the final episode giving Delgado centre stage to produce one of his finest peformances. The conclusion of *The Daemons* was something of a surprise as the Master was finally captured by U.N.I.T. soldiers having given the Doctor and his allies the slip at the end of each of the earlier stories.



It was in a way the end of an era for the Master. In only five stories his impact had been enormous and he was as popular a figure as the Doctor. He would only be used sparingly from then on, but there was no denying the personality cult that had grown up around him. Merchandising such as the Nestle's chocolate wrappers featured the Master in conflict with the Doctor, and the rights to use the Master along with the Doctor were sold to Polystyle publishers of *Countdown/TV Action*. Barry Letts commented that during the filming of *The Daemons* the children who were supposed to boo and hiss at the Master as he was led away wanted to cheer him instead. The dilemma now facing the production team was whether to allow the Master to respond to public demand by reintroducing him as soon as possible or to hold him back and feature him at a later date. They opted for the latter course and when we next met him he was being held prisoner by the British Authorities on behalf





of the World Governments in a luxury prison on the Isle of Wight. After his would-be alliance with the Sea Devils failed, he escaped in a hovercraft to reappear in the final story of the season as the controller-apparent of Kronos in *The Time Monster*. In this under-rated story (possibly because it has never been novelised as a Target book) he assumed the alias of Professor Thascles and brought about the destruction of Atlantis. Delgado's Master was to make one more appearance on our screen in the epic *Frontier in Space* where he emerged as the architect of a threatened war between Earth and Draconia using Ogrons and a hypnotic device that made the gorilla-like creatures appear as Draconians to Earthmen and vice versa in order to build up friction between the two Empires. In his story he was allied with the Daleks. But on March 31st 1973, as the Doctor left to track the Daleks to Spirodon, the Master, as portrayed by Delgado, also left, never to return.

In the short space of eight stories Delgado had constructed a complex and fascinating perosonality for his "super-villain". Actor Nicholas Courtney was to suggest that perhaps the Doctor and Master were in fact brothers and it was easy to see why this might be. Some people were even to speculate that they might be two different aspects of the same entity with the Doctor representing the good side and the Master as the darker aspect of that personality. This is probably taking things to extremes although it is interesting to note that in *Logopolis*, the Doctor commented that in many ways he and the Master had the same mind. Maybe we will discover what he meant in a future story. It is certain, however, that the Master and the Doctor knew each other prior to *Terror of the Autons* and we later learnt that they had attended the Academy together as boys. They had been best friends for some time until, for some undisclosed reason, the Master chose to lead a life of crime which understandably led to the termination of their friendship. Presumably the Doctor was responsible for defeating the Master in some earlier adventure, for when the Master came to Earth, where he knew the Doctor was exiled, he made it quite clear that he intended to kill him. Indeed the Master always desired rather more than a straightforward death for the man he despised so totally; he wanted to destroy or control the Doctor's favourite planet first, before then humiliating the Doctor and bringing about his destruction. He made numerous attempts to kill the Doctor and with each failure his fury grew. Yet despite this he seemed to retain a great



respect for him as well and their many confrontations were a joy to watch. The Doctor also had a grudging affection for his greatest enemy and almost seemed to enjoy the battle of wits that conflict with the Master would bring. Every time they met the atmosphere was charged with malice, but they would conduct their conversations with fascinating courtesy and only occasionally would one or the other lose his temper. Often they would form a temporary and uneasy alliance when matters got out of hand although inevitably the Master would attempt to subvert the situation to his own advantage. In such situation the Doctor would have to take the risks, but more than once the Master remarked on the Doctor's exceptional technical knowledge and abilities and that he would have preferred the Doctor as an ally rather than an enemy. On many occasions it was the Doctor's compassion that saved the Master's life. In *Claws of Axos* the Doctor and the Master tricked the Axons into sending their ship into a time-loop giving the Master the opportunity to escape a certain death, although he left the Doctor behind to fend for himself.

In *Colony in Space* as the Primitive's underground city began to destroy itself the Doctor helped the master to safety. On two occasions he was to plead for the Master's life, although he must have known full well that a dead Master was a lesser threat to the Universe than if he were to remain alive. A difficult moral dilema for the Doctor. We are told that at the Master's (unscreened) trial on Earth the Doctor persuaded the authorities to spare his kinsman's life, therefore sentencing him to life imprisonment. In the *Time Monster,* after travelling to Atlantis, closely followed by the Doctor and Jo Grant, he used his great charm rather than his hypnotic powers to seduce Queen Galleia in order to try to gain control of the Atlantean court. Despite the Doctor's intervention he fled the destruction of Atlantis only to be held in Limbo by Kronos herself. She intended to destroy the Master and reward the Doctor. However, the Doctor's more passionate side would not allow him to stand by and see the Master destroyed. His reward from Kronos was to spare the Master's life. Even after this example of the Doctor's benevolence the Master next allied himself with the Daleks and planned to allow the Doctor to observe the destruction of the Galaxy he loved so much before turning him over to the inhabitants of Skaro.

No trick was beneath the Master and in eight stories he would resort to murder, hypnosis, kidnapping and blackmail in order to fulfil his plans. He also made good use of his infamous weapon – the Matter Implosion gun. It had the unique ability to kill its victims by imploding them rather than exploding resulting with the unfortunate recipient ending up like a tiny doll. Dr. Goodge working at the radio telescope was the first to die this way and after Delgado's death the gun would be re-introduced by the Pratt and Ainley incarnations as a continuity link and a reminder of the past. The foolish Runcible was found shrunken in a video camera in *The Deadly Assassin* and the murder of the Logopolitans by the newly regenerated Master almost brought about the end of the Universe.

If Roger Delgado had lived it was planned that he would return just once more as the Master. The production team intended that he would make his final appearance in Jon Pertwee's last story (whenever that might have been – since at that time Jon had not decided to leave the series) and within a dramatic six episode story he would ally himself with an alien race in order to conquer the Earth. At the end of the story there was to have been a battle in which the Master would be killed and the Doctor mortally injured. Thus necessitating another regeneration. A script for this was never actually commisioned since Pertwee had no plans to leave *Doctor Who* in the then immediate future. Unfortunately, a bitterly tragic event would make it necessary to scrap these future plans completely.

Roger Delgado had been signed up by the French TV Station ORTF to appear in a multi-national comedy film to be shot in Turkey and for the first time in his life he was to play a comedy role. Roger was delighted and flew to Turkey to start filming. He was being





chauffeur driven to the film location at Nevsehir in central Turkey when his car overturned on a sharp bend and both he and another passenger were killed. Although he was not a major star, as the man who had brought the Master to life with such sinister perfection his death made headlines. His friends and colleagues were heartbroken. When asked to comment on Roger's death an emotional Jon Pertwee told reporters that, "I loved him very dearly, he was one of my closest friends . . . he was an exceptional man. The very opposite of the parts he played on the screen." Katy Manning described him as, "One of the most adorable and funny people I have ever known."

He was greatly loved and admired by all who knew him and the *Doctor Who* production team were deeply shaken by his untimely death at the early age of fifty three. No-one could conceive another actor playing Roger's role and for some time to come they quietly allowed the character to be forgotten. It was three year before anyone else tried the part and although *Deadly Assassin* which re-introduced the Master in a vastly emaciated state, achieved massive audiences, not to mention a flood of angry correspondance at the graphic violence in that story, it was another five years before the Master would be seen again. Returning in the story *Keeper of Traken*. At the end of that story the Master, still horribly emaciated, having reached the end of his thirteenth body, used the power of the Keepership to regenerate by bonding with Tremas and subsequently attaining a new lease of life.

The Anthony Ainley Master has been made deliberately Degadoesque in both appearance and manner and as such is both a fitting tribute to Roger Delgado's portrayal of the evil Time Lord and a worthy successor. Anthony Ainley and John Nathan-Turner have both spoken of the debt of gratitude and the admiration they have for the first Master and in return for their respect the present Master has achieved a popularity with the viewing audience comparable with Delgado in his era.

Before finishing this article we must not forget Roger's wife, Kismet, whom he loved dearly. Their time together was a very happy one and, like many other of their profession, very private. It is ironical that Kismet spoke the dub over for the voices of the giant spiders from Metebelis III in the *Planet of Spiders*, Jon Pertwee's final story!

No one will ever replace Roger Delgado. Like William Hartnell, he has left us a legacy of the show that his death has done nothing to diminish. He was a deeply loved colleague to those who worked with him and a wonderful actor to those who watched him. His contribution to *Doctor Who* was immense He is greatly missed.

Roger Delgado – The Master

1971 · Terror of the Autons
The Mind of Evil
The Claws of Axos
Colony in Space
The Daemons
1972 · The Sea Devils
The Time Monster
1973 · Frontier in Space

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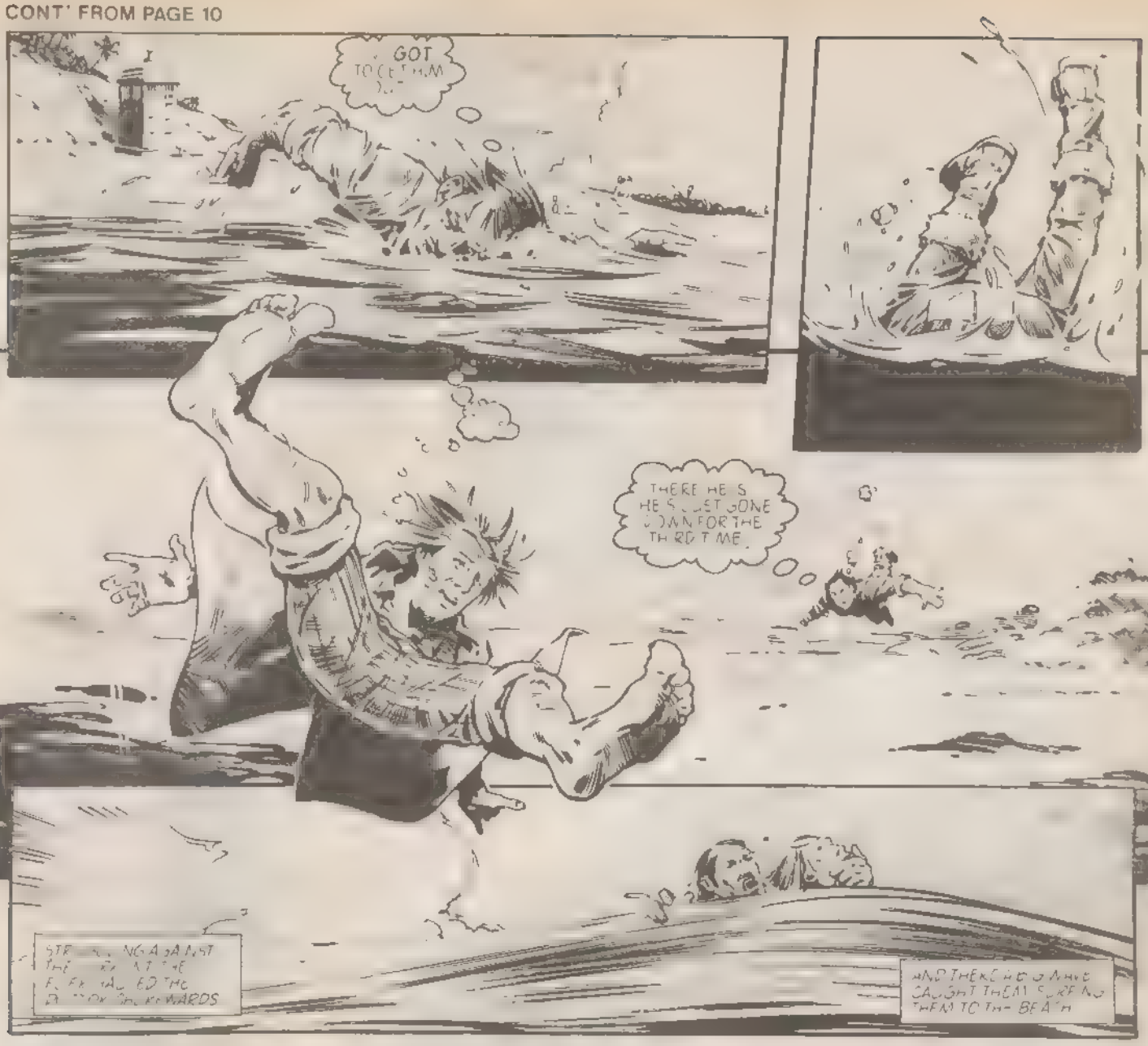
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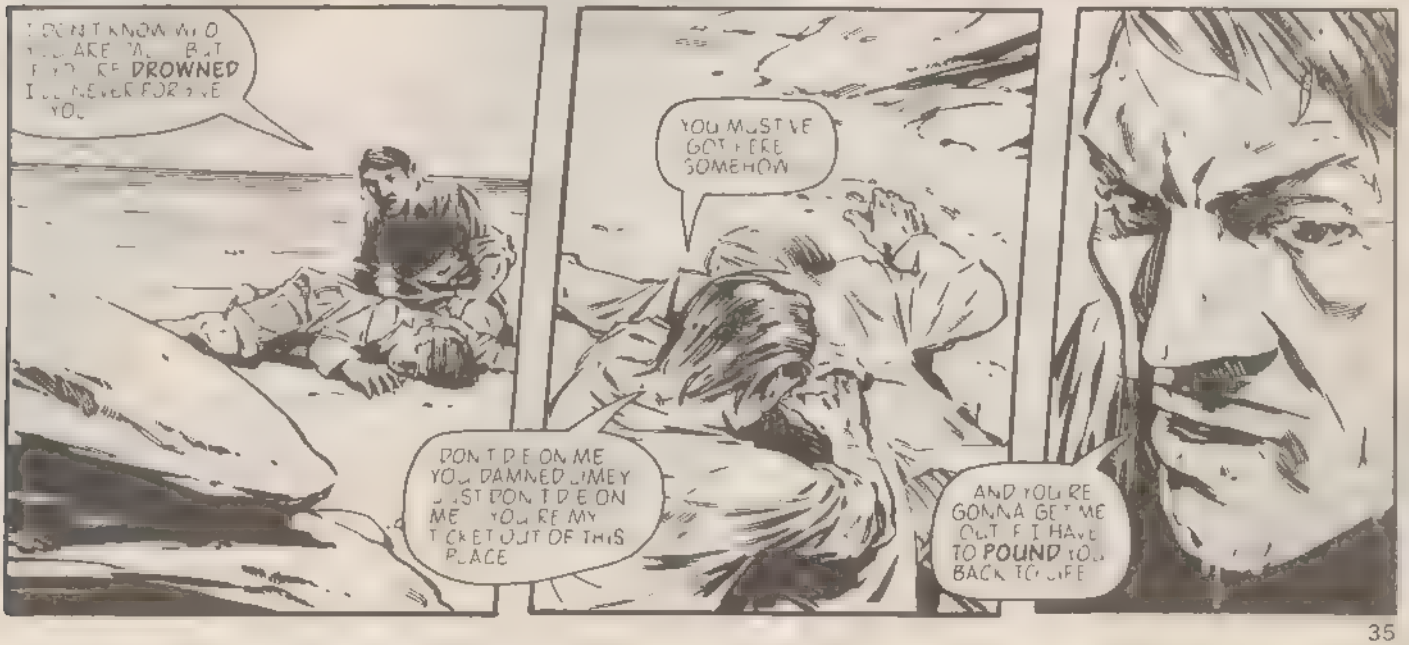
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CONT' FROM PAGE 10






BREATHE, DAMMIT
AS IF ON COMMAND
BREATH. HIS
LUNGS BURNING
WITH SALT WATER...
I'VE BEEN AROUND
FOR A RELATIVELY LONG
TIME. DIFFERENT PLACES...
DIFFERENT TIMES... AND I
NEVER DID...
EARN
...HOW TO
SWIM...
THE
WHAT?
THE BOX OF
TRICKS.
HELP ME...
BACK TO THE
TARDIS. WILL
YOU?
HOLY
COW!


YOUR REACTION IS REFRESHINGLY DIRECT..
ME LISTEN AFTER THREE YEARS IN THE AIR FORCE I'LL BELIEVE ANYTHING!
YOU'RE STANDING IN A TIME MACHINE
ARE YOU CAN YOU WOULD YOU BE PREPARED TO ACCEPT SOMETHING DIFFICULT?
SOMETHING YOU MAY FIND HARD TO BELIEVE?
I DON'T BELIEVE IT
IT'S A MOCK-UP... THIS WHOLE THING IS GOTTA BE
NOBODY TRAVELS IN TIME
WELL? EXPLAIN IT TO ME
I HAVE A SMATTERING OF TECHNICAL KNOWLEDGE... IS THAT HOW YOU PEOPLE SAY IT? A TEENSY WEENSY LITTLE BIT OF UNDERSTANDING.
LET'S HEAR IT
HOW WOULD YOU LIKE TO GET OUT OF THIS WAR?
ARE YOU KIDDING? I DOVE MY BACK TEETH
I MEAN JOHN WAYNE I'M NOT.
WHAT ARE YOU PEOPLE UP TO? I ALWAYS KNEW YOU WERE ECCENTRIC, YOU KNOW? BUT THIS?
NOBODY TRAVELS IN TIME.



NEXT > INTO THE WIDE BLUE YONDER

THE TARDIS LOG

We begin this month's resumé with Journey 87. Last issue we left the TARDIS trapped within the Master's Ship. Forcing the Doctor to leave his sanctum, the evil Time Lord commands Kronos to devour his enemy. The remaining Jo Grant and "antiquated" TARDIS are an embarrassment to the Master and he flings them into the Time Vortex

Fortunately, the TARDIS itself rescues the Doctor and they continue the chase, towards ancient Earth





JOURNEY 87

Amidst an awe-struck crowd within the Atlantean Council Hall the sound of 'the Music of the Gods' is heard. The Master's TARDIS materialises, followed minutes later by the Doctor in his Ship. The TARDIS lands in the very centre of the Great Hall on this "day of wonders".
The date: 1,520 A.D. approx. *(The Time Monster).*

JOURNEY 88

Escaping the destruction of Atlantis the TARDIS enters the Vortex where another conflict with the Master takes place. Jo puts both Ships into a "Time Ram" resulting in their materialisation on the boundary of reality between two Universes The date. Null and Void. *(The Time Monster).*

JOURNEY 89

Released by Kronos, the TARDIS returns Jo and the Doctor to the Cambridge Newton Research Institute just in time to meet baby Benton and reverse the effects of T.O.M.T.I.T. The Ship materialises in Professor Thascle's laboratory. The date: 1,979 A.D. *(The Time Monster).*

JOURNEY 90

Having been transported to the Universe of anti-matter, the Ship's next actual flight is to Omega's headquarters, by kind permission of the Renegade's will. The date: incalculable. *(The Three Doctors).*

JOURNEY 91

On a test run to Metebelis III something goes awry. Materialisation takes place in the hold of an Earth seafaring ship, yet it is not the planet Earth! The date: 2,540 A.D. *(Carnival of Monsters).*

JOURNEY 92

Still conducting his proving flight, the Doctor puts the Ship into Hyper-drive only to find himself on collision course with another spaceship. Frantically operating the controls the Doctor eases his precious TARDIS into dematerialisation mode. The date: 2,540 A.D *(Frontier in Space).*

JOURNEY 93

Successful in his attempt, the Ship materialises in the storage area of Earth Cargo Ship C982. Although the TARDIS is now back under the Doctor's "control" it still appears to have the inherent faults imbued within its navigational systems that it had when orginally leaving Gallifrey. The date 2,540 A.D. *(Frontier in Space).*

JOURNEY 94

Deeply embroiled with the Master and his allies, the Doctor instructs the Ship to contact home world, via its telepathic circuits, and guide it to wherever in time and space the Daleks are travelling. It arrives in the hostile jungles of Spiridon. The date: 2,540 A.D *(Planet of the Daleks)*.



JOURNEY 96

With Jo and the Brigadier gone off the Wales, on a mission the Doctor considers a waste of time, he stubbornly heads for Metebelis III yet again. Succeeding, the blue Police Telephone Box is almost invisible against the vivid blue landscape and sky as it materialises on a rocky plain next to Mount Metebelis. The date: Unknown. *(The Green Death)*.

JOURNEY 97

Fleeing with his ill gotten gains (the blue crystal) the Ship returns to U.N.I.T.'s HQ. The date: 1980 A.D. *(The Green Death)*.

JOURNEY 98

With the co-ordinates locked in on the Delta Particle wave pattern, created by Lynx, the Ship returns to twelfth-century Earth with an unsuspecting stowaway on board. It materialises in a Wessex wood The date 1,191 A.D. *(The Time Warrior)*.

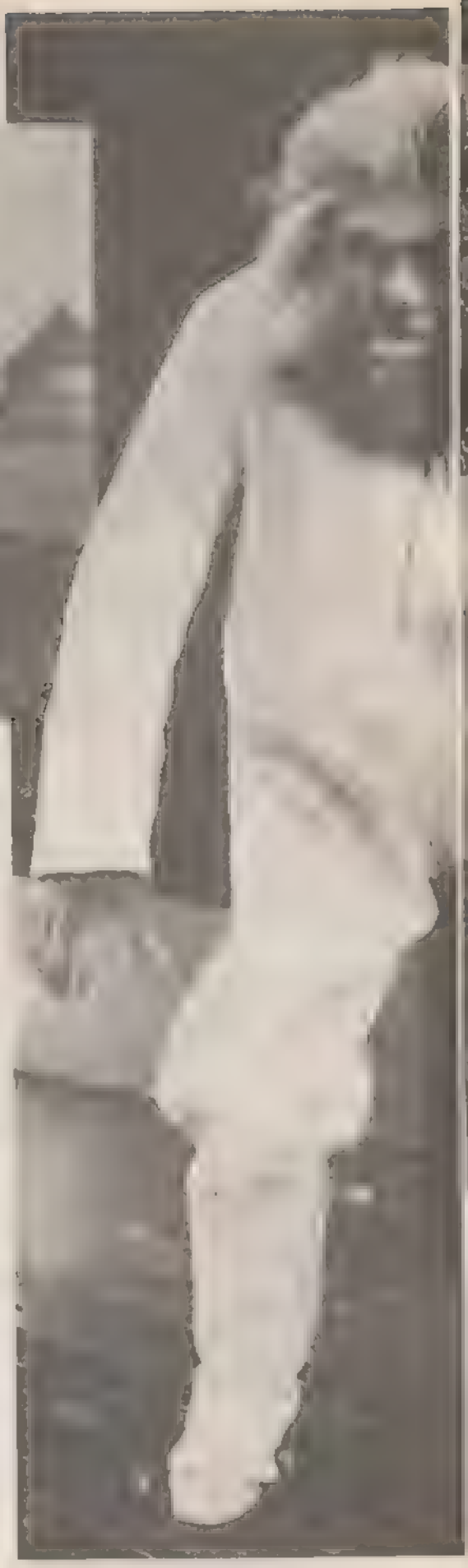
JOURNEY 99

With Irongron and his cronies dealt with the TARDIS attempts to convey the Doctor and Sarah Jane back to U N I.T. HQ. However, up to its old tricks again, the TARDIS overshoots slightly. Materialising in the middle of Hyde Park, the Doctor and Sarah decide it safer and surer to catch a bus back to headquarters. The date: 1,981 A D. *(Invasion of the Dinosaurs)*.

JOURNEY 100

Heading for Florana, the TARDIS drops the passengers on the planet Exxilon, instead! Materialising on a foggy, sandy hillside the Ship suddenly loses all power. The date:









3,767 A.D. approx *(Death to the Daleks).*

JOURNEY 101

On instructions from the Doctor the TARDIS forgets destination Florana and materialises deep in some mountainous caves. The TARDIS has brought them to the heart of Mount Megeshra, home of Aggedor. The date: 3,767 A.D. approx *(The Monster of Peladon).*

JOURNEY 102

With an obviously tired Sarah-Jane the TARDIS returns to its second home, U.N.I.T. H.Q. The date: 1,981 A.D. *(Planet of the Spiders).*

JOURNEY 103

With Sarah-Jane abducted through the power of the "eight legs" the TARDIS' telepathic circuits transport the Ship and the Doctor to Metebelis III in a small colony square. The date: 4,256 A.D. approx *(Planet of the Spiders).*

JOURNEY 104

An old Monastery cellar is the next materialisation site for the TARDIS. The Doctor is warned by the Ship, via the telepathic circuits, of danger but he seems to ignore the prophecy. The date: 1,981 A.D. *(Planet of the Spiders).*

JOURNEY 105

Having to face his fear the TARDIS returns to the Doctor to Mount Metebelis near the cave of the Great One. Sensing the imminent danger the TARDIS puts itself on automatic emergency standby. The date: 4,526 A.D. approx *(Planet of the Spiders).*

JOURNEY 106

Weeks later, having scanned the Doctor's rapidly decaying brain the TARDIS decides that the most appropriate destination for its dying master is with his friends on Earth and so it returns "home", materialising in U.N.I.T. HQ. The date: 1,982 A.D. *(The Planet of Spiders).*



JOURNEY 107
Curiosity killed the cat and with the next trip the TARDIS makes, it cures Harry's nosiness. It takes them all far into the future to Nerva Beacon in the main control room. The date: 38,537 A.D. approx *(Ark in Space)*.

JOURNEY 108
Now travelling under the influence of the Time Lords, the TARDIS travels back in time to the same space station where hopefully it will find the Doctor. The Ship materialises in the forward control room. The date: 25,514 A.D. approx *(Revenge of the Cybermen)*.

JOURNEY 109
Using the Space Time Telegraph for the co-ordinates the TARDIS next materialises in a Scottish Glen. Typical of the Doctor himself they are miles away from any sort of road or civilization. The date: 1,982 A.D. *(Terror of the Zygons)*.

JOURNEY 110
In a race to beat Harry and the Brigadier back to London the Ship emerges from the Time Vortex at a totally incorrect point and much too late. So much so the locale had changed dramatically. In the thick jungle of Zeta-Minor a small frail looking blue box appears. The date: 37,166 A.D. *(Planet of Evil)*.

JOURNEY 111
To aid the Doctor right the wrongs of this planet and the Morestrans the TARDIS takes the Doctor and Sorenson to the very edge of the Universe. The date: 37,166 A.D. *(Planet of Evil)*.

JOURNEY 112
Mission accomplished, the Ship takes Sorenson and the Doctor back to the



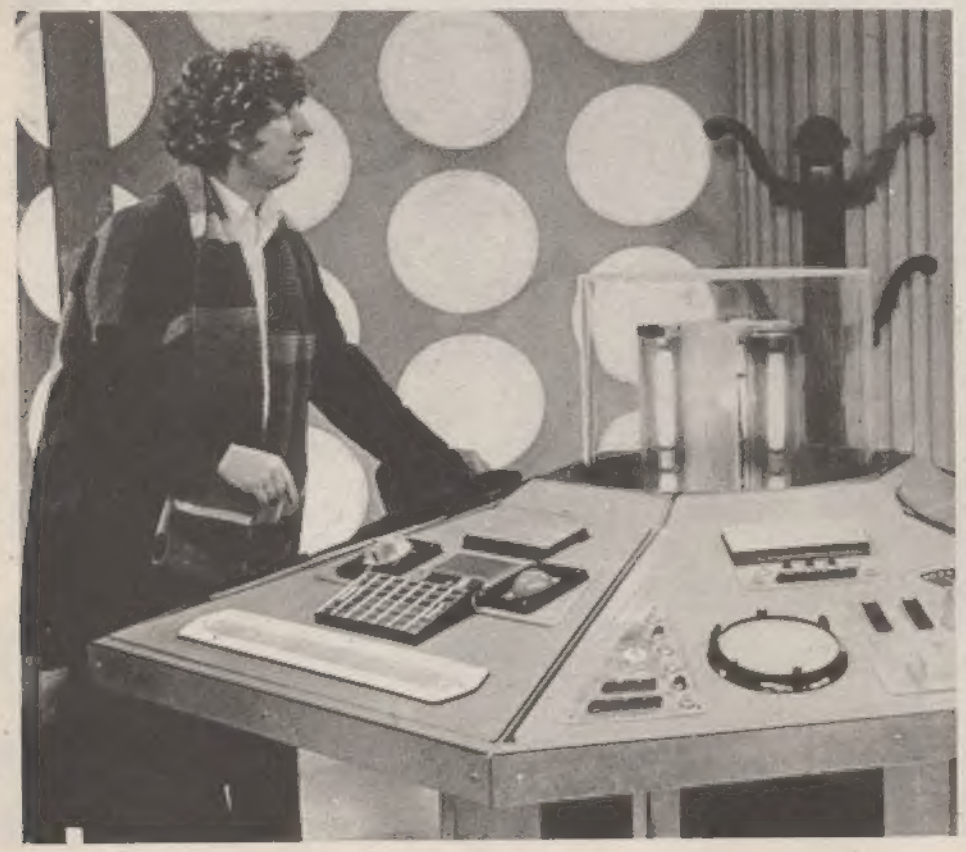
Morestran spaceship, landing in the decontamination area. The date: 37,166 A.D. *(Planet of Evil)*.

JOURNEY 113
Again an attempt is made to beat the Brigadier and Harry back to U.N.I.T. HQ and again, failure. Well, almost. The TARDIS materialises in a locked room of an old Priory, which in years to come will, in fact, be U.N.I.T.'s headquarters. The problem is the time element. The date: 1,911 A.D. *(Pyramids of Mars)*.

JOURNEY 114
In order to prove a point, the Doctor asks the TARDIS to take them to an alternative future in order to show Sarah-Jane the implications of ignoring the threat of 'Sutekh the Destroyer'. The Ship materialises on a volcanic island. The date: 1,980 A.D. *(Pyramids of Mars)*.

JOURNEY 115
Having shown Sarah-Jane the horrors of a Sutekh stricken world the TARDIS lands back at the Priory. The date: 1,911 A.D. *(Pyramids of Mars)*.

JOURNEY 116
Using the Doctor as his instrument, Sutekh takes the TARDIS to transport his agent, Marcus Scarman to Mars. The Ship materialises in the 'Pyramids of Mars", some way from the "Eye of Horus". The date: 1,911 A.D. *(Pyramids of Mars)*.







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